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"A DAMSEL IN DISTRESS"

Screen Play

by
P.G. Wodehouse, Ernest Pagano
and
S.K. Lauren

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FINAL

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FADE IN

INT. SERVANTS' HALL - TOTLEIGH CASTLE - DAY

- 1 CLOSE UP - the Butler Keggs. CAMERA PULLS BACK to disclose the roomy apartment, plainly furnished. At the end of the long table where the upper servants take their meals, Keggs is standing. He has a mallet in his hand, and on the table in front of him is an old top hat. Seated about the room - and standing - is a number of English servant types: footmen, maids, a fat cook, etc. There is an ad lib buzz of conversation, which Keggs tries to stop by rapping on the table with his mallet.

KEGGS

(with great dignity)

Ladies and gentlemen - - -

A VOICE

(as buzz continues)

Order! Order - silence for
Mr. Keggs!

KEGGS

Ladies and gentlemen of the domestic staff of Totleigh Castle: you are all aware of what we are here for this morning. We have come to the conclusion that pretty soon Lady Alyce will be making up her mind to get married.

FOOTMAN

'Ooray!

VOICES

Order! - Order!

2

CLOSE SHOT - Keggs. He holds up the hat and exhibits the papers.

KEGGS

So I have put the names of all the eligibles in this hat, and whoever draws the happy man becomes the possessor of the total amount subscribed.

3

MED. SHOT of the group. A footman speaks:

FOOTMAN

'Ow much?

KEGGS

The sum in the kitty amounts to exactly twelve pounds.

FOOTMAN

I 'ope I draw Reggie.

KEGGS

Mr. Reggie, as you suggest, is undoubtedly the favourite. But there are other promising runners.

He reaches into the hat and pulls out a ticket.

DISSOLVE

INT. SERVANTS' HALL - DAY

4

The last stages of the drawing. Those who have received their entries are standing in a group, while the others are lined up next to Keggs.

KEGGS

(pulling out
a ticket)

Thomas, the footman, draws....
the Honorable Wildred
Washington-Watkins.

FOOTMAN

(taking ticket
disgustedly)

Pah! Why didn't I pull Reggie?

(CONTINUED)

Keggs looks annoyed at the footman; then reaches into the hat for another entry. He mixes them around for a moment.

KEGGS
I don't know why you all favor
Mr. Reggie.

CHAUFFEUR
Ow, you don't, eh?

FOOTMAN
With Lady Caroline back of him?

LADY'S MAID
Did you ever know when the old
girl didn't get her way?

Keggs lifts a slip out and reads:

KEGGS
(reading -
to the others)
Mrs. Jones, our respected cook..
Hildebrand, Viscount Fotheringay.

COOK
Is he good?

FOOTMAN
No. Often a co-respondent but
never a bride.

5 CLOSE UP - Keggs, as with one finger, he manoeuvres a slip from under his ring and into the hat. He coughs nonchalantly, then reads:

KEGGS
And I myself draw...
MR. REGGIE!!!

MED. SHOT - There is a gloomy silence as the servants exchange suspicious glances.

KEGGS (cont'd)
(gesturing for
them to leave)
That, ladies and gentlemen,
concludes the proceedings.

The servants start out, as Albert, the page boy, rushes in and up to KEGGS.

ALBERT
'Ere - wot about me? Don't
I get nothing? I put ten
shillings in the pot!

KEGGS
There are no more starters,
my boy.

ALBERT
Well, what's the matter with
writing me out a ticket marked
"Mr. X"?

KEGGS
Mr. X?

ALBERT
Meaning the Field. Then, if
Her Ladyship turns down Mr.
Reggie and the rest of the
eligibles and marries some
teetotal stranger, I cop.

KEGGS
I see no objection to that.

He writes out "Mr. X" on a piece of paper and hands it to Albert.

KEGGS (cont'd)
(laughing)
Mr. X indeed. Ha! Ha! Ha!

ALBERT
Ha-ha yourself -- with knobs on.
Shall I tell you something?

(CONTINUED)

KEGGS
(suspiciously)
What?

ALBERT
(confidentially)
Lady Alyce's in love with a
young American feller she met
in Switzerland last year!

KEGGS
Balmy - that's what you are!

ALBERT
Oho, balmy am I! And why do
you suppose she's never married?
And why is she never allowed to
go to London alone?
(assumes a mysterious
posture and points
to himself)
Albert, the mystic! Sees all.
'Ears all. Knows all.

Firkins the maid enters in great excitement.

FIRKINS
Mr. Keggs - she's runnin' off
to London -- Lady Alyce - she
told me not to tell - a soul.

KEGGS
To London? What for?

ALBERT
(triumphantly)
To see Mr. X!!
(waving his ticket)
It's a walk-over!!

Keggs hurries out, followed by Albert.

EXT. OUTSIDE THE CASTLE GROUNDS - DAY

7 MED. SHOT - Keggs hurrying towards the garages, Albert
following.

ALBERT
What's the rush?

(CONTINUED)

KEGGS

I have orders to keep my eye
on Lady Alyce. Where are you
going?

ALBERT

(waving the ticket)
To protect my investment.

EXT. CASTLE GATE - DAY

- 8 MED. SHOT - as a roadster with Lady Alyce at the wheel drives out of the gate and streaks down the road, disappearing in a cloud of dust. A moment later, a station wagon driven by Keggs turns out of the gate and follows. And a moment later a bicycle, furiously pedalled by Albert joins the procession towards London.

DISSOLVE

EXT. LONDON STREET - DAY

- 9 RUNNING SHOT - Lady Alyce. She is walking down the street, pretending nonchalance. However, she turns her head as subtly as possible, getting over that she knows she is being followed.
- 10 RUNNING SHOT - Keggs and Albert, trying to follow Lady Alyce and yet not be detected. They duck in and out of doorways, to the amazement of passersby.
- 11 RUNNING SHOT - Lady Alyce, as she increases the tempo of her walk - still glancing back.
- 12 Albert and Keggs as they increase their speed to match hers.
- 13 As Lady Alyce now walks very fast - hoping to lose her followers. She reaches a corner.
- 14 MED. SHOT to include the corner. Lady Alyce, almost running and looking behind her, rounds the corner. Coming toward her is a young man, Jerry Halliday (Fred Astaire), who, too, is walking at a very fast pace and is looking behind him.

(CONTINUED)

She collides into Jerry. Jerry steps back. So does Alyce. She steps to her right to pass him at the same moment as he steps to his left, which brings them in the same position as before; they reverse their tactics with the same results.

JERRY

(with an amiable grin
as they still find
themselves face to
face)

Don't you think one of us ought
to make up his mind?

She smiles at him; then hurries past. He turns to look at her admiringly. As he turns again he finds himself face to face with Keggs who is in hot pursuit of Lady Alyce. Jerry steps to his right; as Keggs steps to his left, repeating the performance of the previous moment with Lady Alyce. Keggs gives him a haughty scowl and hurries past. Jerry starts to run for a couple of paces; then finds himself face to face with Albert. He side-swipes him, then looks back.

- 15 WHAT JERRY SEES: A group of ten or twelve women, young and old, are hurrying along and looking for him.

ONE WOMAN

'E was going straight ahead.

SECOND WOMAN

(pointing)

There, he is - !

They start to run.

- 16 RUNNING SHOT - Jerry as he sees the women heading towards him; he takes off in a gallop, looking behind him.

- 17 The group of women, as they run and puff their way through pedestrians. A few other women coming out of shops augment the crowd, so that by now quite a collection is chasing Jerry.

(CONTINUED)

OLD LADY
(who joins in the run)
Excuse me -
(puff puff)
- could you - tell me what we
are running for?

SECOND LADY
I'm sorry - but I just joined
in myself. I'm trying to find
out, too!

THIRD LADY
(pointing ahead)
It's Halliday!

SECOND LADY
Halliday, the actor?

THIRD LADY
Yes -
(puff puff)
Did you see his play -- the way
he sings and dances! Oh - he's
wonderful!

A little girl joins the chase.

GIRL
Mama, it's Jerry Halliday.

MOTHER
(chasing after her)
Gladys, come back! He's a most
dangerous man with girls!
Haven't you read the papers?

OLD LADY
I'm going to get his autograph,
if it kills me...!

She sprints ahead, leaving the others puffing behind.

EXT. SIDE ENTRANCE OF DEVONSHIRE HOUSE - DAY

18 Jerry rounds the corner, the women pursuing, and ducks
inside the entrance.

WIPE OUT

INT. LOBBY OF DEVONSHIRE HOUSE - DAY

19 MED. SHOT of the women addressing a uniformed doorman whose collar is pulled high around his face, his cap down low.

WOMEN AD LIB

Where is he?
Which way did he go?

The doorman points to an exit. The women start for the indicated direction.

As soon as they are out of sight, the doorman whips off his cap and uniform. It is Jerry. He hands them to the real doorman who steps out from behind a pillar in his shirt sleeves.

JERRY

Thank you.
(he hands the doorman
a tip)
Can you tell me if Mr. Burns
is in?

DOORMAN

Yes, sir. 'E's in.

DISSOLVE

INT. JERRY HALLIDAY'S SUITE - DAY

20 A corner of the large living room. George is sitting at his desk poring over several editions of London papers. Phone rings.

GEORGE

(answering phone)

Hello?--- What?--- Yes, this
is Jerry Halliday's suite.---
No, I'm his publicity man.---
About what?--- Oh,---oh you'll
have to talk to my secretary
and she isn't down yet.---
You'd better call about twelve
o'clock; she'll be in then to
go out to lunch.

(hangs up)

George picks up papers again as Gracie comes in the door.

(CONTINUED)

GEORGE (cont'd)

(sore)
You should have been here two
hours ago.

GRACIE
(happily excited)
Why?--- What happened?
(starts taking off
glove)

GEORGE
(rising from desk -
sore)
If you can't be here on time,
then I'll have to get another
stenographer.
(sits down and starts
picking up papers
again)

GRACIE
(happily)
Another stenographer?--- Do
you think there'll be enough
work for two of us?
(starts taking off
hat)

GEORGE
(puts down paper,
gets up and walks
over to Gracie -
sore)
I mean, I'm gonna fire you.

GRACIE
(right into George's
face - indignant)
Fire me?--- Why, if it weren't
for my father backing Jerry
Halliday's first show in the
United States---

GEORGE AND GRACIE
(practically nose to
nose, simultaneously)
You wouldn't be here in London
now.

George starts walking back to desk and Gracie puts her
hat inside George's hat hanging on hat rack.

(CONTINUED)

GEORGE

Yeah, and if it weren't for
your father you wouldn't even
be working for me for two
weeks, -- you wouldn't even be
working for me for two days, --
not even for two minutes.

(picks up paper
again)

GRACIE

(starts taking off
silver fox fur piece)

Well, a girl can't ask for much
shorter hours than that.

(looking for place
to hang fur)

George walks over to Gracie and grabs the fur piece,
and hands her a long pencil.

GEORGE

Here, -- sharpen this.

(hangs up her fur
piece)

Gracie puts pencil into sharpener on stenographer's
desk, and starts grinding. George picks up paper again.

GEORGE (cont'd)

Did you type that letter I
dictated last night?

GRACIE

No, -- I didn't have time, so I
mailed them my note-book -- I
hope they can read my shorthand.

GEORGE

Shorthand?

(pointing to his
own temple)

Gracie, I'm beginning to think
that there's nothing up here.

GRACIE

(notices George's
gesture - still
sharpening pencil)

Oh George, you're just self-
conscious.

(CONTINUED)

We hear a metallic rasping sound in the grinder.
Gracie pulls out pencil which is now reduced to the metal, eraser, and little point and hands it to George.
Phone rings and Gracie picks up phone and puts receiver to ear.

GEORGE

(quickly)
I'm not in.

GRACIE

(quickly - to phone)
He's not in.

GEORGE

Find out who it is.

GRACIE

(to phone)
Who?
(to George)
George, it's an Hawaiian.

GEORGE

An Hawaiian?

GRACIE

He must be, he says he's Brown from the morning sun.

GEORGE

The man's name is Brown, he's on a newspaper, the Morning Sun, --- but tell him I'm not here.

GRACIE

(to phone)
He's not here.

George relaxes and sits back in his chair.

GRACIE (cont'd)

I tell you he's not here.---
You don't, huh?

(gets up and carries
phone over to
George's desk)

Then you ask him yourself, if you don't believe me.

(to George)
Will you tell him you're not here. He doesn't believe---

(CONTINUED)

GEORGE

(grabs phone)

Hello?--- Mr. Halliday isn't
here--- Oh, you want Mr. Burns?
Yes, I'm here.--- Oh, hello,
Brown! How's everything down
at the Sun?

Gracie starts pounding loudly on typewriter.

GEORGE (cont'd)

You say you're still getting
out a newspaper every day?---
What?--- What?

(turns head towards

Gracie - to Gracie)

Stop pounding on that typewriter.

GRACIE

(still pounding)

What did you say, George?

GEORGE

(hollers)

I said, 'Stop pounding on that
typewriter.'

GRACIE

(still pounding)

I couldn't hear what you said,
George.

GEORGE

(hollers)

I said, 'Stop pounding on that
typewriter.'

GRACIE

(hollers)

You'll have to wait until I get
through typing.--- This machine
is making so much noise, I can't
hear a word you're saying.

George takes phone into farthest corner of the room,
trying to get away from the pounding.

GEORGE

(into phone)

Sorry, Brown.--- I got a great
idea for number four of the
Jerry Halliday Love Life series.

--- What?

20 (CONTINUED)

Four waiters enter carrying in a table on which there are plates and platters covered with huge silver covers.

GRACIE

(to waiters)

Just set it right there. Mr. Burns will be through phoning in a minute.

GEORGE'S VOICE

(faintly)

Certainly it's hot. The public like their stuff about Halliday hot!

CAPTAIN OF WAITERS

(to Gracie)

May I ask who ordered this, Miss?

GRACIE

(pointing to George)

He did.

CAPTAIN OF WAITERS

Well in all of my years, if I may say so, Miss, I have never seen such an eccentric order, begging your pardon, Miss.

Waiters exit looking at George like he's nuts.

GEORGE

(into phone)

I know what I'm doing. Every big shot has a press agent behind him. What?

(George hears door slam, turns around and sees table and dishes - to phone)

Hold on, Brown.

(puts his hand over mouthpiece)

Gracie, when you left last night, and asked me what I wanted for lunch today, what did I say?

GRACIE

You said, 'Nothing.'

(CONTINUED)

(Pagano)

20 (CONTINUED)

GEORGE

"Well all right, that's exactly
what I wanted, 'Nothing.'"

GRACIE

"Well all right, that's exactly
what I ordered, 'Nothing.'
(lifts up silver
covers revealing
nothing on plates)

GEORGE

(into phone)
I'm sorry, Brown -- You can
take my word for it, the next
story about Halliday's love life
will be plenty hot -- Yes, I'm
just finishing the article now.
--I'll call you later, Brown.
Goodbye.

(hangs up phone;
to Gracie)
Nothing for lunch. Now, sit
down and take these notes.
(dictates)
Mr. Jerry Halliday, the
destroyer of feminine hearts,
who is booked to appear in
Paris soon --

A door is heard to slam. CAMERA SWINGS OVER to Jerry.

JERRY

I just saw a crowd of women
running. And why do you
suppose they were running?

GRACIE

Because you were chasing them?

JERRY

(indignantly)
No - because they were chasing
me!

(CONTINUED)

He crosses to George.

JERRY

You and your publicity.

GEORGE

Pretty good, eh?

JERRY

(pointing out of the
window)

Look at all those women down
there. They're waiting -
palpitating - for just one
sight of me. They follow me
wherever I go. Every time
I open a door fourteen women
are behind it. I'd like to
send you down there and see
how you'd like it.

GRACIE

Oh, he'd love it.

Jerry ignores her and continues.

JERRY

I'd like to give you a taste of
your own medicine just once.

GEORGE

Now, wait a minute, Jerry.
You know publicity is good
for your show.

JERRY

All right then. Confine it to
the play and not to me personally.

GRACIE

It's almost the same thing, Jerry.
You wrote the play - and oh - the way
you romance in the Second Act - oh -!

(CONTINUED)

JERRY

When I'm on the stage I'm
playing a character --
acting -- you understand?
It has nothing to do with my
personal life. 'Halliday -
the heart-breaker.' Do I
look like a heart-breaker?
Do I act like one?

GRACIE

No.

Jerry 'takes' it.

GEORGE

(to Gracie)

Quiet.

(to Jerry)

The fact remains, the public
likes to read about you and, if
they want to believe you're the
same character off the stage as
on, what's the difference as long as
it pays off at the box office.

JERRY

It makes a lot of difference to me.
Thanks to you - every woman who can
read either runs to me or away from
me. I'd like to meet just one who
would stand still long enough for me
to get acquainted.

Gracie gets to her feet.

GEORGE

Sit down.

(then he continues to
Jerry)

A story's a story, Jerry. And
as long as they're read --

JERRY

Is that so? All right - I'll give
you a story -- a true one; I'm through
with acting.

(CONTINUED)

What?

JERRY

And if it interests you, I'm
also giving up writing - until
this butterfly character you've
created can get a new start.

GRACIE

Oh, Jerry, you can't do that!

JERRY

From now on - no more love scenes --
no more love songs -- no more love
waltzes -- and ...

(as he crosses to the door)
best of all -- no more love-sick
publicity! Goodbye.

GEORGE

(calling)

Jerry - Jerry, wait!

George grabs his hat and puts it on and as Gracie's
hat is inside his, it stands way up on top of his head.
He takes his hat off; finds Gracie's hat and throws it
to her. As he turns around he sees a waiter bringing in
a small table with one small silver food-cover right in
the center of it.

GEORGE (cont'd)

What's he doing here?

GRACIE

Well, you didn't want any
dessert, did you?

GEORGE

No.

GRACIE

Well, here it is.
(pulls up cover and
shows nothing there)

George exits hurriedly.

(END OF PART I)

FADE OUT

EXT. LONDON STREET - DAY

- 21 ANOTHER LOCATION as Jerry's cab comes to a stop at an intersection behind other vehicles. In the b.g. we see Lady Alyce as she hurries along, still trying to get away from Keggs and Albert. They, however, cannot be seen. Alyce quickly hurries to the cab and jumps in.

INT. CAB - DAY

- 22 CLOSE SHOT - Jerry and Lady Alyce, as she pulls down the shade. Jerry has squeezed over into a corner, his eyes closed, his face set, his hand extended.

JERRY

All right. I'll sign your autograph book, but I won't kiss you. I won't! I...

He opens his eyes, sees and recognizes Alyce, who is looking at him in considerable surprise; and grinning feebly, he continues:

JERRY (cont'd)

I -- Oh well, on second thought, if you insist --

The next instant there is a TAP at the window, where the curtain has been drawn. Alyce instantly ducks down to the floor.

ALYCE

Don't let him see me.

Jerry pulls back the curtain enough to get a close view of Albert's face looking in mysteriously.

ALBERT

You're the American, ain't you?

JERRY

(taken aback)

Yes, I...

ALBERT

What's your name. Quick!

(CONTINUED)

22 (CONTINUED)

JERRY
(too surprised not
to answer)
Jerry Halliday.

ALBERT
Where do you live?

JERRY
Dorchester House.

ALBERT
Right. I'm your friend. Don't
give 'er up. We're goin' to
win out!--

KEGGS' VOICE
(outside; sternly)
Come off that, you young blighter!

Albert is wrenched away from his position. The next
instant Keggs' face appears at the window, glaring
at Jerry.

KEGGS (cont'd)
You're the American! Don't deny
it! I tell you, you can't get
away with it, so give her up!

The cab starts to move with the traffic.

JERRY
(to Keggs)
Good-bye. Been nice meeting you.

He draws the shade.

EXT. LONDON STREET - DAY

23 MOVING SHOT - of the cab, inching its way forward
with the traffic and Keggs walking alongside, tapping
at the window.

KEGGS
(shouting)
Give her up, I say!

(CONTINUED)

23 (CONTINUED)

Several London types, out of curiosity, join Keggs as he walks along the street.

MAN
(joining Keggs)
Wot is it, guv'nor? Wot's
inside?

WOMAN
(who has joined)
Are yer doin' somethin' fer the
movies?

The cab again stops for traffic. More pedestrians join Keggs.

SHOPGIRL
(calling to someone
out of scene)
Hey, Murdoe! Commere quick!
Sunfin's happenin'!

RED-NOSED MAN
(he has a tray of
toys strapped to
him; indicates
Keggs to the others)
This one 'ere's been 'avin' a
couple and it's gorn to 'is
'ead.

Keggs again knocks at the cab window. Jerry pulls back the curtain and sticks his head out.

KEGGS
Unless you permit me to look
inside that cab I shall force
my way in.
(he grabs the door handle)

Jerry reaches out and knocks Keggs' hat into the street. As Keggs scrambles after it, the cab moves on.

24

Jerry turns to Alyce, who is still curled up on the floor.

JERRY

You can come up for air now.

ALYCE

(getting up to
the seat)

Thank you so much.

JERRY

I knocked his hat off. Was
that all right?

ALYCE

(heatedly)

I wish you'd knocked his head
off!

JERRY

May I introduce myself?

ALYCE

You're Mr. Halliday.

JERRY

Oh, I see. You know me...

ALYCE

Not at all. I heard you give
your name to Albert.

(turning to him
with an ingratiating
smile)

Please don't ask me who I am
or what this is all about. I
can't tell the truth and I
hate to lie.

JERRY

O.K. Let's say simply you're
a damsel in distress.

ALYCE

Yes.

(CONTINUED)

JERRY
Pursued by wicked dragons.

ALYCE
Yes.

JERRY
Escaping from a castle...

ALYCE
Yes...
(suddenly realizing
he has hit on the
truth)
No! I mean -- are you very
clever or very romantic?

JERRY
At the present moment --
romantic. You really ought
to tell me where to find
this castle.

ALYCE
Why?

JERRY
In case you need to be rescued
again.

ALYCE
(smiling)
Oh -- I'll let you know.

JERRY
Promise?

ALYCE
Promise.

The cab has stopped again. An instant later there is
a violent tapping at the window.

KEGGS' VOICE
((outside))
Open that door!

(CONTINUED)

24 (CONTINUED)

JERRY

Shall I hit him?

ALYCE

Please.

(taking off her
slipper)

Here!

EXT. LONDON STREET - DAY

25 Keggs is banging at the door. He is in a violent rage. His derby, which he is wearing, has been ruined by London traffic.

KEGGS

Open that door! Do you hear?

A policeman enters the scene.

POLICEMAN

'Ullo - What's all this?

The next instant a man's hand wielding a lady's slipper emerges from behind the curtain of the cab and socks the policeman on the head. The policeman wheels around, stands for a moment glaring at the curtained window; then wrenches the curtain open. Jerry's startled face looks out at him.

JERRY

(aghast)

I - I'm awfully sorry...

Without a word, the policeman opens the cab, reaches in and hauls Jerry out by the collar.

POLICEMAN

We can't allow this, you know.
Come along.

(then grabbing Keggs
with his other hand)

And you, too.

KEGGS

(protesting)

You can't arrest a man in my
position!

(CONTINUED)

POLICEMAN

(relentless)

You can explain your position
to the magistrate.

KEGGS

(pointing to Jerry)

He's the one that's the cause
of all the trouble...

He makes a wild swing at Jerry, who sidesteps so that the policeman gets the blow in his stomach. He utters a loud grunt as the wind is knocked out of him and lets go of his prisoners, who instantly take to their heels, running in opposite directions. For an instant the policeman stands undecided which one to follow; then starts after Jerry.

EXT. LONDON STREET - DAY

- 26 RUNNING SHOT - Jerry weaving quickly through the pedestrians and disappearing around a corner. A moment later the policeman appears, following.
- 27 RUNNING SHOT - Jerry still fleeing, the policeman still pursuing.
- 28 FULL SHOT - outside the pit entrance of a theatre. A queue is standing and seated outside. A street entertainer made up to look like Jerry Halliday is holding forth for the entertainment of the crowd. His associate, a seedy looking individual in a straw hat and a swallow tail coat, is seated nearby strumming a banjo.

ENTERTAINER

Ladies and Gentlemen! With
your kind indulgence, I will
now give you a correct imitation
of that great artist, Jerry
Halliday.

The banjo starts to play. The entertainer goes into a dance. The crowd starts to gather about him.

- 29 CAMERA SHOOTING TOWARD the outside of the crowd shows Jerry approaching on the run, panting heavily. He looks back.

30 CAMERA SHOOTING from his ANGLE shows the policeman approaching.

31 MED. CLOSE SHOT - of Jerry as he looks about him for a means of escape. He is suddenly struck by an idea. He squeezes his way through the crowd and joins the street entertainer in his dance. The entertainer is made up to look like Jerry, so that from a distance they seem like twin brothers.

ENTERTAINER

(resentfully, to Tommy
as the two dance side
by side)

You got yer nerve, a'right.
'Ornin' in like this and tryin'
to palm off your cheap imitation
of Halliday. 'Oo are you, any'ow?

JERRY

(dancing)

I want to dance. Can't be
bothered.

The audience by this time is so delighted with the performance that they crowd closer, cheer, applaud, start throwing coins.

32 CLOSE SHOT - of the policeman standing in the crowd looking at Jerry and his counterpart in complete bewilderment; then gradually, as Jerry goes into his number, forgetting his duty in his enjoyment of the act.

33 CLOSE SHOT - of Jerry, going into his song, as his partner stoops to pick up the coins.

At the conclusion of the number, CAMERA PANS to show Keggs approaching at a distance. He glimpses Jerry doing his act. A look of vengeance comes into his eyes as he slowly approaches. Without knowing it he has taken a position directly behind the policeman. Suddenly the policeman turns around and sees Keggs.

POLICEMAN

'Ullo, 'ullo, 'ullo...

Before Keggs can escape, the policeman has him by the collar and is marching him off.

FADE OUT

(SEE NOTE ON PAGE 27)

NOTE

"CASTLE GROUNDS" (Seq. "D"),
Pages D-1 to D-10a inclusive (Scene
Nos. 34 to 37b inclusive) follows after this,
thereby ending Part II.

Part III. starting with Page 37,
Scene 38, completes the script, to Scene 38,
Page 42 inclusive.

Seq. "C" will be explained in
Part V. to follow.

- - -

FADE IN

EXT. TOTLEIGH CASTLE - THE GARDEN - DAY

CLOSE SHOT - Lord Marshmoreton - wearing grimy overalls and a battered old hat, standing in front of a rosebush. In his hand is a long-hosed syringe reaching into a can of whale oil.

LORD MARSHMORETON
(squirting the solution
into the bush)
Eat up the roses, will ye? Make
the work twice as hard, will ye?
Take that - and and that - and
that!

A liveried footman approaches with a glass of milk on a tray.

FOOTMAN
(after waiting
a moment to get
attention)
Beg pardon, your lordship.

LORD MARSHMORETON
(turning sharply)
What is it?

FOOTMAN
Your milk, sir.

LORD MARSHMORETON
(angrily)
Milk! What am I - a baby or a
calf? Take it away.

The footman refuses to budge. At this moment there is heard the sound of a saxophone. CAMERA PANS UPWARD to show Reggie (Ray Noble) on a balcony overlooking the garden. He is practicing on the saxophone, playing from sheet music spread out on a music stand in front of him.

CLOSE SHOT - Lord Marshmoreton.

LORD MARSHMORETON (cont'd)
(calling up, irritably)
Reggie!

(CONTINUED)

CAMERA ZOOMS UP to show Reggie peering over the balcony.

REGGIE

Yes, Uncle John?

LORD MARSHMORETON

Stop that noise!

REGGIE

(sadly)

Right-o.

LORD MARSHMORETON

And stop saying 'Right-o'!

REGGIE

Right-o.

MED. SHOT as Lord Marshmoreton throws Reggie a dirty look and then resumes his spraying. The footman is still standing at attention with the milk.

LORD MARSHMORETON

(seeing the footman,
shouting with a wail
of despair)

Take it away!

FOOTMAN

Beg pardon, sir. Lady Caroline's
orders. I'm not to move until
you've drunk this. To the last
drop.

LORD MARSHMORETON

(muttering something
under his breath,
puts down the spray
and snatches the
glass of milk)

What's that thing over there?
(he points offstage)

The footman turns to look off. Lord Marshmoreton instantly pours the milk into a rosebush. As the footman turns around, he has the glass at his mouth, his head tilted back, as if draining the last drop. He smacks his lips appreciatively and replaces the glass on the tray.

(CONTINUED)

The footman looks suspiciously at the bush; whereupon Lord Marshmoreton picks up the spray and shoots whale oil into it. The footman turns to go; pauses a moment to cast Lord Marshmoreton another suspicious look. Lord Marshmoreton wields the spray as if to douse the footman with whale oil; whereupon the latter hurries away. At the same moment a raucous laugh is heard from the balcony.

CAMERA ZOOMS UP to balcony to show Reggie leaning over the rail and wagging a forefinger at Lord Marshmoreton.

REGGIE

Naughty, naughty!

Lord Marshmoreton casts him a look of utter contempt; then resumes his spraying.

WOMAN'S VOICE

(out of shot,
calling)

John!

Lord Marshmoreton mutters something under his breath and turns to look off. CAMERA SHOOTING FROM HIS ANGLE shows Lady Caroline, a British dowager, marching imperiously towards him. Marching behind her in perfect step is Keggs, his dignity unimpaired by the battered derby and a black eye.

REGGIE

(excitedly, from
the balcony)

I say - Keggs! My eye! I mean -
your eye! Haw! Haw!

LADY CAROLINE

(to Reggie)

Reggie, this is no time for humour.

She marches Keggs up to Lord Marshmoreton.

LADY CAROLINE (cont'd)

(to Lord
Marshmoreton,
pointing at Keggs)

Look at him! Goes to London.
Gets drunk! Hits a policeman!
Spends the night in jail! Look
at him!

(CONTINUED)

LORD MARSHMORETON
(approaching Keggs,
barking angrily)
So you hit a policeman, eh?

KEGGS
No, Your Lordship. I kicked him.

LORD MARSHMORETON
Kicked him! Where?

KEGGS
I prefer not to say, sir.

LORD MARSHMORETON
(wrathfully)
I'm ashamed of you - thoroughly
ashamed! Kicking a policeman.
What's the matter? Can't you
use your fists - like a man!

LADY CAROLINE
That's neither here nor there. I
insist that Keggs be dismissed
immediately without a character.

LORD MARSHMORETON
Dismiss Keggs? Don't be
fantastic! Why he belongs here!
Might as well try to dismiss
that -- that tree!

LADY CAROLINE
John. You must dismiss Keggs.

ALYCE'S VOICE
(out of shot)
You'll do nothing of the kind.

They turn to her, as she enters the scene.

ALYCE (cont'd)
Keggs was only doing his duty.

LADY CAROLINE
(turning to her)
How do you know?

(CONTINUED)

ALYCE
I saw how it happened.

LADY CAROLINE
And where were you?

ALYCE
In a cab.

LADY CAROLINE
A - a what?

ALYCE
A cab. You know, one of those
things on wheels that goes honk!

LADY CAROLINE
And what were you doing inside
a cab?

ALYCE
(thinking)
What does one generally do inside
a cab? Practicing my golf stroke.

LADY CAROLINE
(bewildered)
Practicing your....

ALYCE
With the driver.

REGGIE
(who has entered the
scene with his
saxophone)
That's good. Haw! Haw!

ALYCE
Haw! Haw!

LORD MARSHMORETON
(enjoying the joke)
Haw! Haw!
(then recollecting
himself and
exploding)
Blast it all! Here are my poor
roses being eaten up by thrips
and I have to bother with this
infernal nonsense.

(CONTINUED)

He starts to pump whale oil into the bushes.

LADY CAROLINE

(to Keggs)
Come with me.
(to Alyce)
I'll soon get to the bottom
of this.
(walks off; then
calls to Reggie)
Reggie!

Reggie goes to her.

LADY CAROLINE (cont'd)

Where were you when this
happened? Playing that thing,
I suppose.
(points to
saxophone)
Why can't you amuse her. Why
can't you keep her interested.
I'm thoroughly ashamed of you.
If I were a young man, left
alone with a lovely girl....

REGGIE

What would you do?

LADY CAROLINE

I wouldn't play the saxophone!
(she marches
off, followed
by Keggs)

CAMERA PANS to Lord Marshmoreton, who stops spraying
his roses and turns to bark at Alyce.

LORD MARSHMORETON

Come here!

(CONTINUED)

Alyce approaches him.

LORD MARSHMORETON

Alyce - I do wish you'd be sensible.

ALYCE

Sensible -- when I'm in love!

LORD MARSHMORETON

You think you're in love.

ALYCE

How can you say such a thing, father. You've never even seen him.

LORD MARSHMORETON

Why don't you marry Reggie as Aunt Caroline suggests, and give us all a much needed rest?

ALYCE

Because I don't love him.

LORD MARSHMORETON

Did you meet him - in London - your American?

ALYCE

How could I - with servants following me and fighting in the streets?

LORD MARSHMORETON

When did you see him last?

ALYCE

Over a year ago - in Switzerland.

LORD MARSHMORETON

Switzerland - huh? I suppose he was one of those skiing blighters?

ALYCE

He was a beautiful ski-er.

LORD MARSHMORETON

Did he yodel?

ALYCE

No.

LORD MARSHMORETON

I bet he did. I bet he yodelled
from morning to night. A nice
thing it is having a daughter
fall in love with a chap who
goes about singing --

(he attempts
a yodel)

- or words to that effect.
You'd better forget him.

ALYCE

But I can't forget him.

LORD MARSHMORETON

All right then. The next time
you go to London you take me
along.

ALYCE

Oh, father....!

LORD MARSHMORETON

I want to see what he looks like.

ALYCE

You will let me marry him?

LORD MARSHMORETON

Certainly not! Just because I
want to see the fool doesn't
mean I'm going to weaken!

ALYCE

(kissing him)

No, no, certainly not. Never
weaken.

Lady Caroline returns, followed by Reggie.

LADY CAROLINE

(accusingly, to Alyce)

So. You met this American in
a cab!

(CONTINUED)

ALYCE

(puzzled)
In a cab...

LADY CAROLINE

Keggs saw him distinctly.

ALYCE

Oh - That was another man,
someone named Halliday -
Jerry Halliday.

LADY CAROLINE

(with a shriek)
What!

REGGIE

(to Alyce)
Oh I say, introduce me. I'm
dying to meet him!

LADY CAROLINE

(aghast)
That man!

LORD MARSHMORETON

Do you know him?

LADY CAROLINE

Know him? Certainly not! I've
read about him. The most
notorious man in London! No
woman is safe with him.

ALYCE

I was.

REGGIE

Maybe he can't do justice to
himself in a cab.

LADY CAROLINE

(to Alyce)
So that's your American.

ALYCE

No, no, Aunt Caroline...

(CONTINUED)

(CONTINUED)

LADY CAROLINE

Don't deny it. This is worse
than I'd ever imagined! From
now on you shall not be permitted
to leave the castle grounds.
Those are your father's orders?
(to Lord Marshmoreton,
sternly)
Are they not?

LORD MARSHMORETON

(with a sigh)
Yes, Caroline.

ALYCE

Very well, my friends, but Love
laughs at locksmiths.
(she goes out)

REGGIE

(to Lord Marshmoreton
who has resumed action
against the thrips)
Why should Love laugh at
locksmiths?

LORD MARSHMORETON

How do I know?

REGGIE

(thinking)
Unless they're funny locksmiths.

Lord Marshmoreton casts him a venomous look; then
turns to make a savage attack on the thrips.

LORD MARSHMORETON

(squirting whale oil)
Blasted little thrips! Take
that! And that!

CLOSE SHOT behind a rose bush, showing Albert crouched
down and listening. Lord Marshmoreton is seen
approaching from the other side.

LORD MARSHMORETON (cont'd)

And that!

At which, Albert gets a shot of whale oil full in
his face.

DISSOLVE OUT

END OF "D"

DISSOLVE IN

INT. ALBERT'S ROOM - TOTLEIGH CASTLE - DAY

37a CLOSE SHOT - Albert. His lips are puckered as he labors over a note which he is writing. As he starts to address the envelope --

37b CLOSE SHOT - of the envelope. Albert writing:

Mr. Jerry Halliday
Devonshire House
London.

FADE OUT

(END OF "D")

(END OF PART II.)

FADE IN

7/30/37
37

INT. JERRY HALLIDAY'S SUITE - DAY

38

MED. CLOSE SHOT - Gracie and George seated at a desk sorting out mail. CAMERA PANS to bedroom door as Jerry enters in shirt sleeves adjusting his tie.

GRACIE AND GEORGE

Good morning, Jerry.

JERRY

Good morning.

(points to letters)

What's all this?

GRACIE

Your fan mail.

JERRY

Tear it up. I'm through with all that.

GEORGE

(getting up and going to him, pleading)

Now listen to reason, Jerry. You can't quit the stage!

JERRY

But I have quit. Last night was my final appearance in public. Today I'm going out to bury myself in the country, where nobody ever heard of Halliday -

(picks up letters and starts tearing them)

- the butterfly man, beneath whose twinkling feet women's hearts are as grapes in the wine press.

(stressing his recitation with ripping paper)

I'm going to settle down as a hermit and raise chickens and grow a honey-colored beard.

(CONTINUED)

GEORGE

(in despair)

But you're booked for Paris.
What'll I do about Paris?

JERRY

(ripping more letters)

I'd leave her right where she is.

(ripping letters with
gleeful vengeance)

No more proposals of marriage!
No more mash notes! No more
threats of murder from jealous
husbands!

(He reaches for a
letter which Gracie
is reading with
great interest.)

Give me that!

GRACIE

(holding him off)

Wait a minute, Jerry - this is
real exciting. Listen.

(She reads)

"I am in sore distress. I need
you. Come to me. The castle
is open on Thursdays to visitors,
and, if you come then, no one
will suspect your presence. I
love you. Lady Alyce."

JERRY

(in surprise)

Lady Alyce!

(He snatches the
letter from Gracie
and glances at it
hurriedly; then
looking up,
flabbergasted)

-- the girl in the cab ...

GEORGE

What cab?

(CONTINUED)

JERRY

She promised to let me know...
Do you suppose this is bona fide?
(glancing at the letter
again)

Totleigh Castle...

(He puts down the letter,
goes to the desk picks up
a large volume and starts
turning the pages, repeating)
Totleigh Castle...

GEORGE

(picking up the letter)
Look... It's got a coat of arms
and the crest. No mistake, Jerry,
it's a bona fide castle.

GRACIE

Yeah, that's where Napoleon came
from.

GEORGE

Napoleon?

GRACIE

Yeah - Napoleon Bonafide.

GEORGE

(to Jerry, who is looking
through book)
Her father backed your first show-
remember?

JERRY

Here it is. Totleigh Castle.
(reads)

"The present owner of the Castle
is Lord Marshmoreton. He has a
sister, Lady Caroline, and a
daughter, Lady Alyce..."

(picks up the letter, reads
the signature)
Lady Alyce...

(CONTINUED)

GEORGE
(reading where Jerry
left off)
"Since the fifteenth century,
Totleigh Castle has been the
seat of the Earl..."

GRACIE
George, you've got to get over
that Brooklyn accent. You mean
oil!

GEORGE
(impatiently)
I mean Earl. -- Oil and Earl
are two different things. Your
daddy doesn't go to bed "oily",
does he?

GRACIE
He did when he worked in a
Gas Station.

GEORGE
Listen, - in England there are
several titles for nobility --
Lords, Dukes, Earls ---

GRACIE
That's my daddy...If he ever
gets his dukes on the Erl
Company's money, Lord help 'em.

In the meanwhile Jerry has gone back to the book.

JERRY
(reading)
"Totleigh Castle is one of the
most picturesque places in
Hampshire."

GEORGE
(excitedly)
Do you realize what a publicity
story this will make? Can't you
see the headlines? Halliday the
Heart Throb of British Peeress!
Think what this will mean at the
Box Office! I've got something
here that spells B.O.

(CONTINUED)

GRACIE

Well, I wouldn't brag about it.

GEORGE

(starts to talk)

I te---

(gives her a look;
then resumes his
exhortation to Jerry)

I tell you, Jerry, I can spread
this across every paper in the
world!

JERRY

(looking up from
the letter)

That's fine! And sweep me right
into a libel suit.

GRACIE

You don't sweep a suit, you
brush it.

GEORGE

There's no chance for a suit.
Jerry, you can't quit now!

JERRY

(impatiently)

Forget it, will you? I tell you
I'm through!

George walks away in despair.

JERRY (cont'd)

(reading the letter
again)

"The castle is open to visitors
on Thursdays and, if you come
then, no one will suspect your
presence. I love you...."

(flabbergasted)

I don't understand it. How can
she say that, when she doesn't
even know me.

GEORGE

(turning indignantly)

Doesn't know you? Why, everybody
knows you - thanks to my publicity.

(CONTINUED)

38 (CONTINUED)

JERRY

But not this girl. My
name didn't mean a thing
to her...

(looking at
letter again)

Thursday - visitors' day ...
What's today?

GRACIE

I dunno.

GEORGE

(impatient)
Well, you can find out
by looking at that
newspaper on your desk.

GRACIE

(picking up
the paper and
glancing at
it quickly)
This won't help us, George.
It's yesterday's paper.

DISSOLVE OUT

(END OF PART III)

INT. TOTLEIGH CASTLE - DAY

39 CLOSE SHOT of large cardboard sign upon which is printed;
"KINDLY DO NOT TOUCH OBJECTS OF ART"

As the CAMERA PULLS BACK to a FULL SHOT of the MAIN HALL we see the notice being placed on a chair by a footman. In the foreground, Keggs is hooking one end of a large coiled rope to a ring in the wall, while another footman is hooking it to an opposite door - thus partitioning off a part of the room. Keggs now goes to several posts - brass uprights about three feet high.

KEGGS
(to footman)
Assist me, Thomas.

FOOTMAN
(crossing)
Yes, Mr. Keggs.

KEGGS holds the posts, while the footman makes them secure enough to support the rope.

KEGGS
I suppose the bus will be here any moment now, and we shall be over-run by the proletariat.

FOOTMAN
Yes, Mr. Keggs.

KEGGS
And why they should want to pay a shilling a head to be led around like dumb animals, gaping at the interiors of their betters, is a thing I could never understand. It makes them feel envious of us.

Lady Caroline enters.

LADY CAROLINE
Oh dear, is this Thursday?

KEGGS
I fear so, m'lady.

(CONTINUED)

LADY CAROLINE

Open all the doors and windows
after they have gone, Keggs.

KEGGS

Yes, m'lady.

LADY CAROLINE

I am expecting the Madrigal
Singers this morning. When
they arrive, see that they are
shown into the ballroom.

REGGIE

(entering excitedly)

Oh, I say, I've got a pip of an
idea about the Madrigal Singers.
It came to me like that--in a
flash. You line up a jazz
orchestra behind the singers...

LADY CAROLINE

(outraged)

A jazz orchestra - in Totleigh
Castle! Are you mad?

REGGIE

Now listen. The Madrigal
Singers do their old-fashioned
stuff --

(singing)

Hey-nonny-nonny and a derry-
down-dey--

(continuing
excitedly)

And then, by Jove! - when they
get through, the orchestra goes
into action and swings it --

(chanting in swing
rhythm and clapping
his hands)

So come on baby, with a hey-
nonny-nonny - and a derry-down
derry - and a hot-cha-cha...

The rhythm he creates is so infectious that Lady Caroline
and Keggs and the footman start to sway in time to it.

LADY CAROLINE

(suddenly realizing
what she is doing)

Reggie!

(CONTINUED)

From out of the scene can be heard faintly the sound of the motor bus as it comes toward the Castle.

KEGGS

The bus is arriving, m'lady.

As he hurries out of scene -

EXT. TOTLEIGH CASTLE - DAY

40

Albert, the page boy, is anxiously watching off in the direction of the approaching bus. Keggs, coming up to Albert.

KEGGS

What are you doing here, young Albert?

ALBERT

Nothing.

KEGGS

Just about what you usually do. Why his lordship pays you a salary I cannot imagine. For of all the worthless, idle young messers --

ALBERT

That'll be enough from you, jail bird.

KEGGS

(glaring)
You little viper!

ALBERT

(glaring right
back at him)
You big stiff!

Before hostilities can go any further, the bus pulls into the scene. Keggs resumes his official manner.

41

DIFFERENT ANGLE - as the passengers pour out of the bus and stream up the steps.

(CONTINUED)

KEGGS
(with grand manner)
Kindly keep in line there, if
you please. Kindly keep in
line. And 'and your shillings
to me as you pass.

The visitors pass through quickly, each handing Keggs a
shilling.

KEGGS (cont'd)
(in succession)
Thank you, thank you, thank you...

42 CLOSER SHOT - The last four or five visitors comprise an
American family, typical tourists, the father of them
wearing a large sombrero, Western style.

TOURIST FATHER
Say, this is a pretty good
racket. Who gets these shillings?

KEGGS
(with great dignity)
They go to a deserving charity.

ALBERT
Yus - a charity wot begins at
'ome.

Keggs pockets the shillings and throws Albert a dirty
look. Then, as the last visitor passes on, Keggs turns
to Albert.

KEGGS
What do you imply by that?

ALBERT
You 'ave got a 'ome, haven't yer?

Keggs takes Albert by the ear and pushes him off. He
then goes to the door and addresses the group inside.

KEGGS
Kindly form an orderly group in
the centre of the 'all, until I
am at liberty to attend to you.
Don't finger the yobjects of art!

He turns back at the SOUND of an approaching motor car.

MED. SHOT - ANOTHER ANGLE - as a car containing Jerry Halliday, George Burns and Gracie Allen pulls into the scene.

44

CLOSE SHOT - as they start to get out.

JERRY

Totleigh Castle!

GRACIE

(enthusiastic)

Isn't it beautiful? --- Why, it's almost pretty enough to be a filling station.

GEORGE

(disgusted)

A filling station! Why, this Castle is over three hundred years old.

JERRY

Yes -- the guide book says that Oliver Cromwell went through here in 1628.

GRACIE

That was pretty fast time in those days.

JERRY

I mean he went through the Castle.

GRACIE

Couldn't stop the car, huh?

GEORGE

Yeah, that he ----

JERRY

(nudges George and whispers)

George, he's here.

GEORGE

Who's here?

(CONTINUED)

GRACIE

The man we were talking about --
Oliver Cromwell. Well, he
certainly doesn't ---

GEORGE

Quiet!

JERRY

(whispers)

He's the one I meant -- Lord
Marshmoreton, the fellow who
owns this Castle.

GRACIE

Oh, is that the man who's going
to be your father-in-law if you
can get anywhere with his
daughter which George says you
can't and wants you to keep that
date in Paris but you won't leave
London because she's in trouble
until you see her again?

By this time Gracie and George have come up to Keggs.

KEGGS

It's one shilling per person.

GRACIE

We usually get more than that,
but give us our shillings and
we'll go in.

KEGGS

Oh, I don't pay the people, the
people pay me.

GRACIE

Then give me back my money.

KEGGS

But you didn't give me any money.

GRACIE

Well that's not my fault.

(CONTINUED)

GEORGE

(sore)

Gracie! --- Here's the money,
Mister.

George hands him a two shilling coin, and walks through
the door.

GRACIE

How much did he give you?

KEGGS

Two shillings.

GRACIE

And how much is the admission?

KEGGS

One shilling.

GRACIE

Then give me my change.

KEGGS

(handing her a
shilling)

I'm sorry, Madam, I got a little
confused.

(he looks
bewildered as
Gracie starts
through the
door, calling
after them)

Kindly join the orderly group
in the centre of the 'all, and
do not finger the yobjects of
art.

(he turns back
to Jerry)

JERRY

(holding out his
shilling)

Here you are.

KEGGS

Thank---

(he breaks off,
staring at Jerry)

- Y O U !!

(CONTINUED)

JERRY

Don't mention it.

He tries to sail past Keggs, but the latter steps in his way.

KEGGS

Not so fast, if you please.

JERRY

(pretending to
recognize him for
the first time)

Oh, hello, there. How are you?
Say, I'm awfully sorry about
your hat. It was altogether an
accident. You see, I was here.
You were there. I stuck out my
hand like this...

KEGGS

(backing him away
from the door)

Back please. This castle is
not open to you.

JERRY

But I thought today it was open
to anyone who paid a shilling.

KEGGS

(dramatically)

To you, not on payment of a
million pounds.

(calling)
Thomas! 'Erry!

Two mammoth liveried footmen step out of the castle
entrance.

KEGGS (cont'd)

(pointing to Jerry)

Eject 'im!

They pick up Jerry by the collar and the seat of the pants
and give him the bum's rush down the driveway and out of
the gate. Keggs goes into the castle and slams the door
behind him.

45 Showing group of tourists. Keggs picks up a long wand.

KEGGS
(as he gestures with
the wand like a
school teacher)
Keep together, if you please...
and don't straggle ---

The Father of the family who wears a large sombrero puts
a pipe in his mouth, takes out a match and strikes it
across the fireplace.

KEGGS (cont'd)
(indignant)
No smoking, if you please.

TOURIST FATHER
Snob!

KEGGS
(throwing him
a haughty look)
And kindly keep outside the rope.

46 CLOSER SHOT - Gracie and George. She is standing next to
a figure in armor. She taps it, making a hollow sound.

GRACIE
Imagine meeting a deep-sea diver
here!

GEORGE
Deep-sea diver! Gracie, that's
a suit of armor!

GRACIE
(tapping armor
again)
Well, Mr. Armor must be around
somewhere in his underwear ---
he's not in his suit.

47 MED. SHOT - Keggs and group, featuring Gracie.

KEGGS
(indignantly pointing
to sign)
May I draw your attention to
that notice, madam?

INSERT Sign, which reads:

Do Not Finger (in small letters)
ART OBJECTS (in large letters)

BACK TO SCENE:

KEGGS (cont'd)
Do you notice what that sign
says, madam?

GRACIE
(looking at sign)
I don't blame Art. If I were
Art I'd object, too.

Expression on George's face shows he is stamping on
Gracie's foot, and at the sound of the stamp:

GRACIE (cont'd)
Ouch!

48 MED. SHOT - Keggs.

KEGGS
Ahem...We are now in the Main
'All and before going further,
I would like to call your
attention to the piece of
tapestry over the mantelpiece.
It's a Gobelin and is over
five hundred years old.

GRACIE
(to George)
They ought to throw it out
and get a new one.

49 CLOSE SHOT - Keggs, throwing Gracie a dirty look.

KEGGS

Next - I would like to point
out the portrait of a very
famous Countess; mother of five
daughters, and whose husband was --

50 CLOSE SHOT - George and Gracie.

GRACIE

I know -- Eddie Cantor.

KEGGS

(continuing)

The Master gave five thousand
pounds for that painting.

GRACIE

Five thousand pounds of what?

WIPE

EXT. TOTLEIGH CASTLE - DAY

51 CLOSE SHOT of Jerry, outside the gates, seated
disconsolately on a stone, smoking a cigarette.

ALBERT'S VOICE

(out of shot)

Pssst!

Jerry turns. CAMERA DRAWS BACK to show Albert
materializing from behind a bush and beckoning Jerry
to follow him. CAMERA STAYS with Jerry as he goes
toward Albert.

JERRY

Hello, there...

ALBERT

(mysteriously)

'Ush! Not a sound. Follow
me. (

(CONTINUED)

51 (CONTINUED)

CAMERA FOLLOWS him as he tiptoes with exaggerated caution around a bend in the castle wall, Jerry close behind him.

ALBERT (cont'd)

(stopping, in a
low tone,
maintaining his
air of mystery)
I told you I was yer friend,
didn't I? 'Ere's where I
proves it.

JERRY

Attaboy!
(he pats Albert's
head)

ALBERT

Don't muss my 'air, now.
Listen...
(he looks around
to make sure they
are alone)
Got a cigaroot?

JERRY

Sorry. I just smoked my
last one.

ALBERT

Then I'll 'ave to 'ave one
of me own.

He pulls a crumpled cigarette out of his pocket,
strikes a match across the tight seat of his pants
and starts to smoke.

ALBERT (cont'd)

(puffing on his
cigarette and
pointing off scene)
See them?

52

LONG SHOT from Albert's angle shows a bus drawn up at a side entrance to the castle grounds, unloading the madrigal singers.

ALBERT'S VOICE (cont'd)

(over shot)

They're the madrigal singers.
They've come to rehearse for
the festival. You can join
them and slip into the castle
with 'em. Once you gets inside,
I'll take you to Lady Alyce.

JERRY

Attaboy!

He starts for the singers; then notices Albert's hand is extended towards him, palm upward. Jerry digs into his pocket, slips a coin into the boy's hand; then starts towards the singers.

EXT. BACK ENTRANCE - TOTLEIGH CASTLE - DAY

53

A few of the madrigal singers (comic English village types) are going through the gate. Others are unloading their instruments from the station wagon. Jerry enters scene, notices one of the singers struggling with a bass viol.

JERRY

(going to him)

Let me help.

He lifts the viol and carries it in through the gate. CAMERA FOLLOWS him as concealed by the instrument he successfully passes by the guards posted at the gate, goes up the walk, and enters the Castle.

EXT. GARDEN OF THE CASTLE - DAY

54

MED. SHOT - as the group of tourists herded by Keggs approach and stop.

KEGGS

(pointing up)

I would now draw your attention to that large window and balcony which lead out from Lady Alyce's room. That balcony is an 'istorical spot known in the family tradition as 'Leonard's Leap.' In the year seventeen eighty-seven a young Scottish nobleman, Lord Leonard Strathbunge, eldest son of 'is Grace, the Duke of Gorbals--

GRACIE

(to George)

The eldest son of Grace. -- Isn't that silly, George? I didn't even know I was married.

George practically ignores her. Keggs throws her an admonitory look and raises his voice a little.

KEGGS

(continuing)

-- hurled himself out of that window to avoid compromising the beautiful Countess of Marshmoreton, with whom he is related to have had a romance of -- I am sure -- a perfectly innocent character. This was a feat of bravery and daring which no one has ever duplicated, and therefore remains unique in the castle traditions.

GEORGE

(stretching to look up at the window)

Did he break his neck?

GRACIE

Don't be silly. -- Maybe he didn't light on his neck.

(CONTINUED)

KEGGS

His Lordship was fortunate enough to be caught in the branches of this cedar tree, and thus escaped with a few harmless contusions. This completes our tour of the Castle. Those of you who may wish will now be conducted by a footman to inspect the Model Dairy.

GEORGE

Dairy?

KEGGS

Yes, sir. His Lordship owns no fewer than fifteen hundred cows.

GEORGE

(perking up)

Does he herd sheep?

GRACIE

(turning to George)

Georgie -- you can't say, 'Does he herd sheep?' You mean, 'Does he hear sheep?' - or, 'Has he heard sheep.'

George mortified, tries to keep Gracie quiet.

KEGGS

We will now return by way of the ballroom to the main entrance.

WIPE

INT. BALLROOM - TOTLEIGH CASTLE -DAY

55

SHOT of Lady Caroline and Madrigal Singers at other end of ballroom. Lady Caroline now claps her hands as a signal for the proceedings to begin. A chord is struck. The Singers sing 'Mother Of Three' or another typical Madrigal number. Each singer sings one line. Jerry is the third man in the line. The first man sings his line; the second man sings his line. (Continued)

(CONTINUED)

Naturally, Jerry doesn't know the third line, so he edges around the man on his left, thus making himself fourth in the row. And the man he has edged around sings the next bit! which again puts the job of going on with the song up to Jerry, who promptly edges around another man...and so on, as long as we feel we can keep it up. Each time he does this, of course, it causes perplexity among the other singers.

Lady Caroline claps her hands together. The singing stops. She points to Jerry.

LADY CAROLINE

What are you doing, jumping
about like a grasshopper?

Jerry is the centre of all eyes.

JERRY

(simulating a
British accent)
Just lendin' a bit of
amusement to the proceedings.

LADY CAROLINE

I am not amused.

JERRY

Sorry, ma'am.

LADY CAROLINE

Continue.

The song is resumed, now reaching its chorus, which consists mainly of repetitions of "Hey Nonny, Nonny" and "Derry Down Derry" etc.

CAMERA SHOOTs TOWARDS door, showing the tourists entering and crossing towards the exit. Gracie and George are in the lead followed by the others. Keggs, fluttering around like a mother-hen, follows them. Gracie spots Jerry and stops short with an exclamation of surprise.

GRACIE

(to George)
George, look! Who does he
remind you of?
(she comes close
for another look)

(CONTINUED)

55 (CONTINUED)

JERRY
 (looking Gracie
 straight in the
 eye, and singing
 in time to the
 "derry down derry")
 Gracie, keep your trap shut --
 (to George, singing)
 Make her keep her trap shut...

The song comes to an end. The other singers stop.

JERRY (cont'd)
 (not noticing, sings
 out a lusty solo)
 Gracie, keep your trap shut!

Keggs turns at the sound of his voice - recognizes
 Jerry, and hurriedly crosses to Lady Caroline.

56 CLOSE SHOT - as Keggs whispers in her ear pointing to
 Jerry.

LADY CAROLINE
 What!!!

KEGGS
 The very man, m'lady.

LADY CAROLINE
 Call the footmen.

KEGGS
 (shouting)
 'Enery -! Thomas -!

57 MED. SHOT - as the footmen hurry into the ballroom
 through a side door. As they come in, Jerry starts
 quickly backing away.

LADY CAROLINE
 That man -- Take him away!

The footmen start toward Jerry. He dashes out of the
 door, followed by Keggs, the footmen and some of the
 tourists.

INT. MAIN HALL - TOTLEIGH CASTLE - DAY

58

As Jerry dashes through, and looks for a place to hide. The group rush through, as Jerry hides behind a large chair. He starts the other way, as the group sees him and again start the chase, this time up the winding stairs.

INT. SECOND FLOOR - TOTLEIGH CASTLE - DAY

59

As Jerry rushes through and stops near a door. As he looks around, Albert comes through the door and, before Jerry can figure out what has happened, he is jerked into the room. As the door closes, the group runs through, looking around.

INT. SITTING ROOM OF LADY ALYCE'S SUITE - DAY

60

As the two sneak in and close the door after them.

JERRY

Thanks -

ALBERT

(in a whisper)

'Ush! This is 'er apartment.

JERRY

Whose?

ALBERT

(whispering)

Lady Alyce's -

(points to door)

She's in there. You wait

'ere and I'll fetch her.

Shut your eyes and count.

JERRY

(whispering)

Count! Why?

ALBERT

(whispering)

To make it more romantic,
of course, so's she can creep
softly in and plant a kiss on
your brow.

(CONTINUED)

60 (CONTINUED)

JERRY

(whispering)

Oh, I see. Do you think she
will?

ALBERT

(whispering)

Of course she will. She's
crazy about you. I'll go
and find her.

He opens the door again, looks into the hallway to
make sure it is clear, and tiptoes out.

As soon as he is gone, Jerry plants himself in a big,
comfortable chair, closes his eyes tight, and starts
counting out loud:

JERRY

(counting)

1 - 2 - 3 - 4 - 5 - 6...

INT. LADY ALYCE'S BEDROOM - DAY

61 CLOSE SHOT - Lady Alyce standing at the balcony window
looking out.

ALBERT'S VOICE

(out of shot,
in a whisper)

Your Ladyship....!

She wheels around. CAMERA SHOOTING TOWARDS DOOR shows
Albert going through a mysterious series of gestures,
rolling his eyes ecstatically, kissing his hand,
clasping his hands to his bosom, pointing to the room
behind him; then hurrying out.

Lady Alyce stands for a moment completely mystified.
From the sitting room can be heard...

JERRY'S VOICE

(counting)

17 - 19 - 23 - 26 - 24 ---

She goes to the door.

INT. SITTING ROOM - DAY

62 CLOSE SHOT at door as Lady Alyce enters and looks out of scene at Jerry. Her bewilderment increases.

63 CLOSE SHOT of Jerry comfortably seated in a chair. From her angle Lady Alyce cannot see who the man is.

JERRY

(continuing; his
hands over his eyes)

44 - 52 - 37 - 39 - 37 - No, I
said that - 84 ...

By this time Lady Alyce has tiptoed to a position in front of Jerry. He takes his hands away from his eyes, sees her, and stops counting.

LADY ALYCE

(recognizing him)

Why, - you're the man in the
cab...?

JERRY

(sizes her up with
an appreciative grin;
then closes his eyes)

Go ahead. I'm not looking.
(points to
his brow)

LADY ALYCE

Are you crazy?

JERRY

(jumping up, excited
and happy)

Maybe, I don't know. This is
the most exciting thing that's
ever happened to me in all my
life.

LADY ALYCE

How did you get here?

(CONTINUED)

63 (CONTINUED)

JERRY

How did I-- Listen. Let's save
that story for the long winter
evenings. Tell me quick. How
can I help you?

LADY ALYCE

(more and more
puzzled)

Help me...?

JERRY

You're in distress, aren't you?

LADY ALYCE

Why -- yes, in a way...

JERRY

Are they keeping you prisoner?

LADY ALYCE

Why - yes...

JERRY

And you want to escape...?

Lady Alyce by now is so deeply mystified that she can
only nod.

JERRY (cont'd)

(points to door)

They'll catch us if we try to
get out that way.

(points off through
bedroom door)

Where does that balcony lead to?

He crosses to door and goes out.

INT. LADY ALYCE'S BEDROOM - DAY

64

Jerry enters followed by Lady Alyce, crosses to balcony.

LADY ALYCE
(pulling him back)
Come back, you'll be seen. It's
impossible to escape that way -
unless you're a Leonard.

JERRY
Who's Leonard?

LADY ALYCE
An ancestor.

JERRY
You better hide me somewhere
until after dark; then we'll
try a sneak. We'll show 'em
love laughs at locksmiths.

LADY ALYCE
(startled)
What did you say?

JERRY
Love laughs at locksmiths.

LADY ALYCE
(suddenly laughing)
How funny.

JERRY
What's so funny about it?
You meant what you said in
your letter, didn't you?

LADY ALYCE
I don't understand...

JERRY
I find it kind of hard to
understand, myself. I admit
I fell hard at first sight
of you, but I didn't think
I could possibly have that
effect on anyone else.

(CONTINUED)

LADY ALYCE
(backing away from
him, somewhat alarmed)
I don't know what you're talking
about.

JERRY
Please, let's not waste time
being shy or embarrassed. I
know how you feel. And you
know how I feel. And--and--
(exploding)
I tell you it's marvelous!

At this moment there is a rap at the sitting room door.

LADY CAROLINE'S VOICE
(from the hallway)
Alyce...?

LADY ALYCE
(with a gasp
of fright)
It's Aunt Caroline!
(she rushes to
the bedroom door,
closes and locks it)

INT. SITTING ROOM - DAY

65 Lady Caroline enters, marches straight to the bedroom
door, raps at it, and calls...

LADY CAROLINE
Alyce!

LADY ALYCE'S VOICE
(from the bedroom)
Yes...?

LADY CAROLINE
Are you alone?

LADY ALYCE'S VOICE
(from the bedroom)
Of course, I am.

(CONTINUED)

LADY CAROLINE
(trying the door
and finding it
locked)
Why is this door locked? Open
it - at once!

INT. BEDROOM - DAY

66

LADY ALYCE
(desperately)
Why did you ever come here? If
she finds you, I'll be in an
awful fix!

He goes quickly to the balcony, steps out on to it and
closes the window behind him. Over this scene comes
Lady Caroline's voice.

LADY CAROLINE'S VOICE
Alyce! Let me in!

Alyce crosses to the door, turns the key and opens the
door.

LADY ALYCE
(as Lady Caroline
enters)
What's the matter?

LADY CAROLINE
Why was your door locked?

LADY ALYCE
To keep people out.

LADY CAROLINE
Where is that man?

LADY ALYCE
(innocently)
What man?

(CONTINUED)

LADY CAROLINE

It's no good staring at me like that. That man was seen passing your door. I know you're hiding him in here.

She crosses to the bed; stoops to look under it.

EXT. BALCONY - TOTLEIGH CASTLE - DAY

- 67 Jerry is looking over at 'Leonard's Leap', trying to figure out a more practical way to get out of the spot. Albert's voice comes into the scene:

ALBERT'S VOICE

Psst! -

As Jerry looks up CAMERA PANS to upper window. Albert, leaning out, is lowering a knotted sheet.

ALBERT (cont'd)

Quick - Quick -

- 68 MED. SHOT - as Jerry gives the knotted sheet a couple of jerks to see if it is strong enough to carry his weight.

INT. LADY ALYCE'S BEDROOM - DAY

- 69 Lady Caroline is looking inside a clothes closet. Suddenly, she turns.

LADY CAROLINE

What's that?

LADY ALYCE

What?

LADY CAROLINE

I heard voices.

LADY ALYCE

That's bad.

(CONTINUED)

69 (CONTINUED)

LADY CAROLINE

What do you mean?

LADY ALYCE

Doctors say it's very serious
when you begin to hear voices.

LADY CAROLINE

(breaking in on
her words)

Ha - the balcony!

Lady Alyce quickly steps in front of her.

LADY ALYCE

Don't be silly, Aunt Caroline.
There's no one here.

LADY CAROLINE

Step aside, please.

She starts to push her way past Lady Alyce to go out
on to the balcony.EXT. BALCONY - TOTLEIGH CASTLE - DAY

70

Jerry, aided by the knotted sheet, is just being pulled
into the upper window as Lady Caroline and Lady Alyce
both come out on to the balcony. Lady Caroline looks
around and naturally finds the balcony empty. She
turns to Lady Alyce.

LADY CAROLINE

(embarrassed)

It appears that I was mistaken.
I'm sorry.

71

CLOSE SHOT of Lady Alyce as she looks about her; then
down at Leonard's Leap; she utters a gasp.

LADY ALYCE

Aunt Caroline...!

(CONTINUED)

71 (CONTINUED)

LADY CAROLINE

(returning to the
balcony entrance)

What is it?

(then noticing the
girl's agitation)

What's the matter?

LADY ALYCE

(quickly)

Nothing-- I was just wondering--
has any man since Leonard made
this leap?

LADY CAROLINE

Certainly not.

LADY ALYCE

It must take an awful lot of
courage.

LADY CAROLINE

It did, indeed. You don't find
such men these days.

LADY ALYCE

(breathlessly)

I wonder.

DISSOLVE OUT

(END OF PART IV)

EXT. BACK ENTRANCE - TOTLEIGH CASTLE - DAY

72 MED. SHOT - as the door opens, and Albert fairly pushes Jerry through, and closes the door after him. Jerry looks around for a second, then KNOCKS on the door. There is no answer, so he quickly walks away and out of the scene.

EXT. GARDEN - TOTLEIGH CASTLE - DAY

73 Lord Marshmoreton, in gardening clothes, is working on his rose bushes.

JERRY'S VOICE

Hey - you - gardener -

Lord Marshmoreton straightens up, an amused expression on his face. Jerry enters.

JERRY (cont'd)

Listen. Are there any cottages for rent around here?

LORD MARSHMORETON

Yes - there's one down the road. Belongs to a feller named Platt.

JERRY

Thanks. Give me your pencil.

He reaches over and extracts a pencil from Lord Marshmoreton's upper pocket, and quickly scribbles a note. Lord Marshmoreton watches amusedly.

JERRY (cont'd)

Now, listen - Give this note to Lady Alyce the first chance you get. Here's a pound for your trouble.

He hands Lord Marshmoreton the note and money, and hurries away, leaving Lord Marshmoreton watching after him.

FADE OUT

FADE IN

INT. TOTLEIGH CASTLE - MORNING - LORD MARSHMORETON'S
BEDROOM

74 CLOSE UP of Lord Marshmoreton, wearing a dressing gown and standing before a mirror.

MARSHMORETON

(to himself)

Come on there! What are you
afraid of? You've taken a
cold bath before. Yoicks!

75 MED. SHOT - as Lord Marshmoreton takes a final look at himself and turns away.

MARSHMORETON (cont'd)

Tally-ho!

With which he trots off into the bathroom. As soon as he is out of sight, his voice is heard:

MARSHMORETON'S VOICE (cont'd)

Just a song at - OW! - twilight --

CAMERA SWINGS OVER to the Main Entrance Door, as Lady Caroline enters, followed by Reggie and Keggs. They stop in the middle of the room.

LADY CAROLINE

John!

MARSHMORETON'S VOICE

Hey? What is it?

LADY CAROLINE

I want to speak to you.

MARSHMORETON'S VOICE

A nice time to choose.

76

MED. SHOT - shooting toward bathroom as Lord Marshmoreton comes out, with a towel wrapped around his middle.

MARSHMORETON

(as he crosses)

I get as much privacy around this house as a strip tease dancer.

77

CLOSER SHOT as Lord Marshmoreton looks at the trio awaiting him.

MARSHMORETON

What is this - old home week?

LADY CAROLINE

John, Keggs has something to tell you.

MARSHMORETON

It had better be important.

REGGIE

It is.

MARSHMORETON

(to Reggie)

Shut up!

REGGIE

Right Ho!

LADY CAROLINE

(stepping in)

Keggs, repeat to his lordship what you have just told me.

KEGGS

Very good, m'lady. I am informed, m'lord, by the cook - who was informed by the second footman - who was informed by the scullery maid - who had it from the milkman...

(CONTINUED)

REGGIE

(to Keggs)
You forgot the first maid -

MARSHMORETON

Shut up!

REGGIE

Right Ho.

MARSHMORETON

(to Keggs)
Well, get on with it, man.
What did this syndicate tell you?

KEGGS

That three mysterious Americans
have become occupants of the
cottage adjoining Platt's farm,
m'lord.

LADY CAROLINE

(smugly)
Alyce's American and his friends.
They're just down the road.

REGGIE

They checked in yesterday.

LADY CAROLINE

Thank you, Keggs. You may go.

Keggs bows and exits.

LADY CAROLINE (cont'd)

Well, John?

MARSHMORETON

What do you mean - 'Well, John?'
What do you expect me to do about
it?

(CONTINUED)

77 (CONTINUED)

LADY CAROLINE

I expect you to assert yourself.
The insolence of this man, coming
and settling down at the very
gates of the Castle! You will
go immediately and horsewhip him.

MARSHMORETON

But I couldn't - I hardly know
the fellow.

LADY CAROLINE

You will horsewhip him directly
you have had breakfast.

MARSHMORETON

Well - I'll think it over. And
now, I suppose I've got to go
and have my bath all over again.
(he starts to urge
himself on)
Come on there! No shirking!
Tally-ho! Loo-loo-loo-loo-loo!

He disappears into the bathroom. Lady Caroline turns
on Reggie.

LADY CAROLINE

And you, Reggie, must attach
yourself to Alyce, and not let
her out of your sight.

REGGIE

Oh, but I can't. I'm much
too busy.

LADY CAROLINE

Nonsense. What are you doing today?

REGGIE

Well, I was going to practise
my saxophone a bit.

LADY CAROLINE

Pah!

(CONTINUED)

REGGIE

And then I thought of trickling
along to the village. There's
a Fair on there.

LADY CAROLINE

Fair?

REGGIE

One of those things with
cocoanut-shies and a Fun City,
and what not.

LADY CAROLINE

Splendid! Nothing could be better.
You shall take Alyce.

Reggie starts to protest.

LADY CAROLINE (cont'd)

(dreamily)

It was at a Fun City that your
father proposed to me - on the
Shoot-the-chutes. I threw my
arms around his neck.

REGGIE

Very forward of you, mater.

LADY CAROLINE

Not at all. Girls always throw
their arms round their escorts'
necks on the Shoot-the-chutes.
This gives a cue to a diffident
man to propose to them.

INT. HALLWAY OUTSIDE BEDROOM - MORNING

78

Albert is listening at the keyhole.

REGGIE'S VOICE

I'm dashed if I'm going to propose
to Alyce.

LADY CAROLINE'S VOICE

You will. And I'm sure she will
accept you.

A worried expression comes over Albert's face. He
sneaks out of the scene.

INT. LORD MARSHMORETON'S BEDROOM - MORNING

79

Lady Caroline and Reggie.

LADY CAROLINE (cont'd)

It's very difficult for a girl
to say 'No' when her arms are
around a man's neck. However,
if you are unsuccessful on the
chutes, try the Barrel of Love.

WIPE OUT

(NOTE: "Cottage Sequence" ("C"),
Pages C-1 to C-8 inclusive,
(scene numbers 80 to 82 incl.)
follows after this - thereby
ending Part V and completing
script to date.

Part VI starts with Page 85 -
Scene 83)

"C"

"DAMSEL IN DISTRESS"INT. COTTAGE

OLD LADY

We've never rented the place out because no one ever came along before who was just like him. And you've proved that, sir.

JERRY

Thanks.

OLD LADY

It wasn't fifteen minutes after you made the leap, sir, when it spread all over the village like wild fire.

JERRY

(modestly)
It was nothing.

OLD LADY

Were you frightened?

JERRY

I was as white as a sheet.

OLD LADY

I can't believe that, sir. See this window. Look!
(she points out)
On clear day with a spy glass you can see Lady Alyce's room. After Leonard made his famous leap, he spent the next ten years of his life standing at that window waiting for a glimpse of the girl he loved.

GRACIE

That's how Jerry feels. Love is a serious thing. My uncle told a girl once that if she didn't marry him he would die.

(CONTINUED)

OLD LADY

Is that so?

GRACIE

Sure. And he kept his promise, too. She refused to marry him and sixty years later he was dead.

OLD LADY

Well, good die everyone.

She leaves.

GEORGE

Now that you've rented this bungalow what do you expect me to do? Sit around and watch you being a hermit?

JERRY

You can't be a hermit in a place like this. Where's your sense of romance. Didn't you hear what she said. Leonard lived here.

GEORGE

But he didn't have a date in Paris. Have some sense, Jerry. Come on.

JERRY

No - no. I couldn't leave now. She needs me. She's in trouble.

GRACIE

Don't be so pessimistic, Jerry. Maybe she'll still be in trouble when you get back.

GEORGE

Now, listen to reason, Jerry. In the first place, you just met the girl. In the second place you're not going to get anywhere with her.

(CONTINUED)

(CONTINUED)

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C-3

GRACIE

And in the third place, if you can't get anywhere with her in the second place, then Paris would be the last place to go in the first place.

Albert bursts into the room and rushes up to Jerry excitedly.

ALBERT

(rushing in)

Don't unpack your grips, Mr. 'Alliday - He's on his way over 'ere.

JERRY

Who?

ALBERT

'is Lordship! 'e's comin' over 'ere to run yer out of town!

JERRY

Run me out of town?

ALBERT

Please, sir. You'd better 'urry - if you don't go, 'e's goin' ter 'orsewhip yer.

GRACIE

My, my - how old-fashioned, - horsewhipping a man in this day and age, when you can run over him with an automobile.

ALBERT

Please sir - 'urry - 'urry!

JERRY

(completely calm)

Relax, my dear boy. I'm not leaving. Furthermore, I like it here. I'm filled with the spirit of Leonard.

(CONTINUED)

ALBERT

Please sir - change yer mind -
You can't defy 'im!

JERRY

It's time someone defied the
old wolf.

There's a knock at the door.

ALBERT

(looking in that
direction)

Lumme! That's 'im. 'e'll kill
me if 'e finds me 'ere.

He ducks behind the overcoat, hanging behind the door.

JERRY

(to George)

You better take Gracie in the
next room, George. His Lordship
may need a lot of space.

GRACIE

But I want to see what happens.

JERRY

You'll hear him yell.

George and Gracie exit. Jerry takes sword off the wall,
poses himself like d'Artagnan - his back to the door.

JERRY

(in high spirits)

Come in!

As George and Gracie go into the next room, Jerry
braces himself up for a moment, then walks to the door
firmly, and throws it open. Lord Marshmoreton enters
in his gardening clothes.

JERRY (cont'd)

(drawing a sigh of
relief)

Oh -- I was expecting someone else.
Peasantry is always welcome across
my threshold. Kick the cat off the
stool and sit down.

(CONTINUED)

Lord Marshmoreton sits down.

JERRY (cont'd)

As a matter of fact, I was expecting your boss. And I can assure you he'd have spent a most unpleasant fortnight these fifteen minutes.

With which he starts striding about the room. Lord Marshmoreton watches him without speaking.

JERRY (cont'd)

And pray tell me, who does he think he is! Ordering me out of the country, threatening to horsewhip me - huh? Tell him to come here and try it! I don't care if he is the earl of yon neighboring castle - What does that mean to me? An earl! How did he become an earl?

He looks at Lord Marshmoreton as if expecting a reply. Lord Marshmoreton remains silent.

CLOSE SHOT - Albert behind the curtain. His face is screwed up and he is 'dying'.

TWO SHOT - Jerry and Lord Marshmoreton.

JERRY (cont'd)

You want to know? I'll tell you! Because some ancestor of his gypped the common people out of their lands - the old pirate! Would you like to know what else I think of Lord Marshmoreton? He's nothing but a highbinder.

LORD MARSHMORETON

Have you finished?

JERRY

(a little taken
aback)

Yes - I think that's all.

(CONTINUED)

LORD MARSHMORETON

Good.

He goes to the curtain and pulls Albert out by the ear.

ALBERT

Ouch - m'lord!

JERRY

(stunned)

M'lord!

LORD MARSHMORETON

(to Albert)

Get out.

ALBERT

Yes, m'lord. Very good, m'lord.

With which he runs out of the room.

JERRY

(sheepishly, trying
to make amends)

Are - you - Lord Marshmoreton?

LORD MARSHMORETON

(glaring at him)

The highbinder!

JERRY

(apologetically)

I'm sorry that I called you
that. You must have thought
me very rude.

Lord Marshmoreton glares at him.

JERRY (cont'd)

As a matter of fact, I've known
some very decent highbinders.

Lord Marshmoreton reaches into his pocket and quickly
brings his hand out again. Jerry, believing that it
might be a horsewhip, steps back. Marshmoreton hands
him an envelope.

(CONTINUED)

What's that?

LORD MARSHMORETON

The answer to your note.

JERRY

(amazed)

Did you give Lady Alyce my note?

LORD MARSHMORETON

Certainly. You tipped me most liberally. That's the answer.

JERRY

You actually mean you're on my side?

LORD MARSHMORETON

Of course I am. Alyce loves you.

JERRY

What?

LORD MARSHMORETON

And I can trust her judgment. She loves you and that's enough for me. I don't think the Marshmoretons are fenced off from the rest of the world by some sort of divinity. My sister does. She's an ass.

JERRY

Yes, she is -- I mean, is she?

LORD MARSHMORETON

Of course she is. Always has been. She wants her stepson, Reggie, to marry Alyce.

JERRY

Over my dead body.

LORD MARSHMORETON

She didn't specify that, but I dare say she would be glad if it could be arranged. He's taking Alyce to the Fair this afternoon, and Caroline expects him to propose to her on the Shoot-the-chutes.

JERRY
Well, I'll be darned!

LORD MARSHMORETON
Is that all you can say?

JERRY
No, it's not.

LORD MARSHMORETON
If I were a young man in your position I wouldn't be content with saying things; I would act. Go to the Fair yourself and take her away from him.

JERRY
That's exactly what I will do.

LORD MARSHMORETON
(extending his hand)
Good boy. And now I must be getting back to my roses. If you happen to run into my sister, tell her I horsewhipped you within an inch of your life.

He exits leaving Raymond staring after him. Then he grabs a whisk broom and starts brushing himself off. Gracie and George enter.

GRACIE
Are you still alive?

JERRY
Alive! I've only just begun to live.

FADE IN

EXT. FAIR GROUNDS - DAY

83 FULL SHOT - Included in the scene are side shows, Shoot-the-chutes, and other concessions. People are milling about.

LAP DISSOLVE

EXT. BEFORE THE "WHIRL OF LOVE" CONCESSION - DAY

84 CLOSE SHOT - of the Barker, who stands on a bunting-covered platform, and speaks loudly through the megaphone.

BARKER

Step up, ladies and gents,
step up.
(Stand back, you boys.)
Step up for the Whirl of Joy,
with which is included the
Tunnel of Love, all at the
price of sixpence. The 'arf
part of a shilling!
(Stand back, you boys.)
Gents, many of you, I 'ave
no doubt, are shy with the
fair sex. You want to pop
the question, but you don't
know 'ow. Give your girl
sixpennorth of the Whirl of
Joy and achieve the consummation
devoutly to be wished -- I
quote the Swan of Avon, many of
'oose immortal works I 'ed the
honor to appear in during my
career on the stige. Yes,
gents, your money back if she
don't fling 'er arms around
your neck and cry, 'Oh, 'Erbert,
save me!' And when she does
that and you say, 'Will you be
mine?', 'ow can she 'elp but
whisper the little word that
keeps the clergyman out of the
poorhouse? Money returned to
all those of the male sex who
don't click in the first five
minutes. Step up, gents.
This way for the Whirl of Joy!

(This long speech continues over a few of the following scenes).

(CONTINUED)

CAMERA PULLS BACK to include several people who are buying tickets, as well as the large group who is watching the concession operate.

85 CLOSER SHOT - as Jerry, with George and Gracie, enters the scene and watches the contraption.

86 MED. SHOT - of the concession from their ANGLE. Two people step into a vehicle which is mounted on wheels. An attendant then pushes it to a track which is in the center of the concession. As soon as the vehicle is in place, a sprocket catches it and leads it to the other end of the track. Here, an attendant pulls a lever, separating the vehicle into two complete cars, and swings them away from the center. They whirl around, each vehicle on opposite sides of the track, until they again meet at the original starting point. Now again they connect automatically, and again start up the track. This time, when they reach the end, the attendant pulls another lever, shooting the couple straight ahead through a tunnel - similar to the old-fashioned "Old Mill".

EXT. "WHIRL OF LOVE" CONCESSION - DAY

87 As Jerry, Gracie and George react to the mechanics, suddenly Jerry looks off, to see:

EXT. FAIR GROUNDS - DAY

88 CLOSE SHOT - As Lady Alyce, with Reggie, comes into the scene and walks toward the box office. Several people are in line, and so Reggie is forced to wait his turn. Alyce looks around, to see:

89 CLOSE SHOT - George, Gracie and Jerry. Jerry smiles off to Alyce.

90 CLOSE SHOT - Alyce, as she smiles back at Jerry.

91 MED. SHOT - as Reggie gets their tickets and starts through the gate. Jerry, Gracie and George come in.

(CONTINUED)

GEORGE

Don't buy a ticket for me, Jerry. I've got a weak heart.

GRACIE

Don't be silly, George, if Jerry pays for the ticket, how can that affect your heart?

JERRY

Come on, George.

GEORGE

Nothing doing... I don't get any pleasure out of these things.

GRACIE

Well come along anyway for the fun of it. It's lots of fun having fun even if you don't enjoy it.

GEORGE

I'll see you later.

Jerry buys two tickets, grabs Gracie's hand, and they follow Alyce and Reggie through.

- 92 MED. SHOT - as the attendant pushes Alyce's and Reggie's car to the starting point. Jerry and Gracie get into the next vehicle, and are pushed into a position right behind the other two. Both vehicles now start up the track.
- 93 CLOSE SHOT - as the attendant pulls the lever.
- 94 MED. SHOT - as Alyce's and Reggie's car splits, and whirls out of scene. Immediately, Jerry's and Gracie's car comes into view, to receive the same treatment. As they are propelled out of scene -

95

MED. FULL SHOT - as the four cars spin around like a whirlpool -- all heading back toward the original starting point. 88

96

CLOSE SHOT - Jerry getting the idea of beating Reggie to the spot opposite Alyce.

97

MED. SHOT - As Jerry swings the steering wheel of his car into a short cut, and now pulls up alongside Alyce at the starting point. The cog catches, and their car (now one) starts along the track. Reggie's car arrives just in time to watch Jerry and Alyce go out of sight.

REGGIE

(looking off)

What Ho!

Gracie's car bumps into Reggie's with a crash. Now their two cars are one; and they, too, start up the track.

98

MED. FULL SHOT - As the attendant pulls his lever, shoving Jerry's and Alyce's car into the Tunnel of Love.

Immediately after, the operation is repeated, with Gracie and Reggie going into the same Tunnel.

INT. TUNNEL OF LOVE

99

CLOSE SHOT - Jerry and Alyce. Both are embarrassed, and so the dialogue is spoken a little jerkily - punctuated with pauses.

JERRY

Good afternoon.

ALYCE

Good afternoon. You seem to have lost your friend.

JERRY

Oh, she's all right.

ALYCE

Who is she?

(CONTINUED)

99 (CONTINUED)

JERRY
Just a girl.

ALYCE
I see.

There is a pause.

ALYCE (cont'd)
I didn't think I was going
to meet you.

JERRY
No.

Another pause.

ALYCE
This is fun, isn't it?

JERRY
(tenderly)
It is, if you are with the
right person.

ALYCE
You mean you wish you were
with that girl?

JERRY
(appalled)
No, no.

A pause.

ALYCE
What do they call this thing?

JERRY
(meaningly)
The Tunnel of Love.

(CONTINUED)

99 (CONTINUED)

ALYCE
(embarrassed)
Oh!

A pause.

ALYCE (cont'd)
It's dark, isn't it?

INT. TUNNEL OF LOVE - DAY

100 CLOSE SHOT - Gracie and Reggie getting acquainted. As the car in which Reggie and Gracie are riding, moves toward the entrance of the tunnel, they look at each other then the car disappears into the darkness of the tunnel.

DARK AREA

REGGIE'S VOICE
Oh, I say -- I'm with that lady
in the car ahead.

GRACIE'S VOICE
My, my! You must be a magician.

REGGIE'S VOICE
But really! Aren't you with
the gentleman in the car ahead?

GRACIE'S VOICE
Don't be silly! If we're both in
the car ahead, then who can the
two people be in this car?

REGGIE'S VOICE
That's right. There must be
some mixup. Shall I strike a
match?

GRACIE'S VOICE
Why hit a poor little match?
It isn't his fault. Although
I always say---

Car goes by Skeleton scare.

(CONTINUED)

100 (CONTINUED)

GRACIE'S VOICE
(to skeleton)
How do you do.

Reggie tips his hat.

GRACIE'S VOICE (cont'd)
Although I always say---

LIGHT AREA

GRACIE (cont'd)
(noticing Reggie for
first time)
Say--you're pretty!

REGGIE
You know--I was just going to
say the same thing.

GRACIE
Well, go ahead and say it.
If you think you're pretty,
you have as much right to
say it as I have.

REGGIE
I say, Miss-- do you live
here?

GRACIE
No--where I live we sit in
chairs.

REGGIE
No, no-- I must have meant
something else.

DARK AREA

REGGIE'S VOICE (cont'd)
It's lovely weather, isn't it?

GRACIE'S VOICE
Yes-- isn't it a shame we can't
see it?

REGGIE'S VOICE
Rather!

(CONTINUED)

100 (CONTINUED)

Car passes alligator scare.

GRACIE'S VOICE

How do you do.

Reggie tips his hat.

GRACIE'S VOICE (cont'd)

By the way, did you see the
papers this morning?

REGGIE'S VOICE

No--did you see them?

GRACIE'S VOICE

No--but I wish this was yesterday--
Although I didn't see the papers
yesterday morning. Did you see
the papers yesterday morning?

REGGIE'S VOICE

No.

GRACIE'S VOICE

I never see the papers, but
they're nice to talk about.

REGGIE'S VOICE

Yes. They seem so true to life.

GRACIE'S VOICE

Aren't we all!

Car passes Spider scare.

GRACIE'S VOICE (cont'd)

How do you do.

Reggie tips hat.

REGGIE'S VOICE

I say-- everybody knows you,
don't they?

(CONTINUED)

100 (CONTINUED)

LIGHT AREA

GRACIE

Yes-- Has anyone ever told
you that you'd make a
wonderful nurse?

REGGIE

No-- Not that I remember.
Dash it all, Miss -- I
shouldn't say this, but may
I write you a letter when
I get home?

GRACIE

Well-- I hardly know what to
say. Would you be willing
to pay the postage?

REGGIE

Definitely! You see, I'd like
to write and ask you your name.

GRACIE

Oh, don't write! Telegraph
me--then I can tell you my
name sooner.

REGGIE

(as they rise and
get out of car)
Righto!

GRACIE

Not write-o-- telegraph-o!

INT. TUNNEL OF LOVE - DAY

101 CLOSE SHOT - Jerry and Alyce.

ALYCE

I've been hoping to meet you
again.

JERRY

Have you?

(CONTINUED)

101. (CONTINUED)

ALYCE

To thank you -- about yesterday---
Did you hurt yourself?

JERRY

(smiling)
No--just skinned my hands a little.

ALYCE

I hope you bathed them with
iodine.

JERRY

I'm afraid I didn't.

ALYCE

Oh, but you must. There's
nothing more dangerous than
getting dirt into a scratch.
You might get lockjaw.

JERRY

No, really?

ALYCE

So Father says.

The word gives him his cue. He leans towards her in a
tender, confidential way.

JERRY

By the way, I saw your father
this morning.

ALYCE

Oh, yes?

JERRY

He called at my house. I
thought him a grand person.

ALYCE

He is.

(CONTINUED)

101 (CONTINUED)

JERRY
(casually, to
cover his
embarrassment)
And truthful, I suppose?

ALYCE
What do you mean?

JERRY
I mean, you can rely on
anything he tells you?
He -- er -- he wouldn't fool
a fellow ... just for the fun
of it ... you know ... as a
sort of practical joke?

ALYCE
Of course not. Why, what did
he tell you?

JERRY
He -- er -- told me ... He --
er -- told me ... Well, he --
er-- told me about you.

ALYCE
What about me?

JERRY
About your being ... about
your having fallen in love
with --

He is just about to add "me", when Alyce breaks in. She,
of course, thinks her father has told him about her
being in love with the other man, and her manner is
haughty, because she objects to having her private affairs
discussed with a stranger like Halliday (Jerry).

ALYCE
Oh?
(defiantly)
Well, I'm not ashamed of it.

Her attitude delights Jerry, who thinks she is talking
about him.

(CONTINUED)

(Pagano)

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93

101 (CONTINUED)

JERRY
(heartily)
Of course not.

ALYCE
You can't help falling in love.

JERRY
(still more heartily)
Of course not.

ALYCE
It's like being hit by a
thunderbolt.

JERRY
(she has put his
sentiments in
a nutshell)
That's right.

ALYCE
I know some people laugh at
the idea of falling in love
at first sight -

JERRY
They're crazy.

ALYCE
I'm glad you think so.
Because I did ... head over
heels.

This is enough for Jerry. He grabs her.

JERRY
Alyce!

He kisses her. She is indignant - slaps his face.

EXT. TUNNEL OF LOVE - DAY

- 102 As their vehicle now comes out of the mouth of the Tunnel. Without a word, Alyce leaps to the platform.
- 103 CLOSE SHOT - George Burns, as he snaps a candid camera shot of Alyce - Jerry in the background as he tries to help her to her feet.
- 104 MED. SHOT - As Reggie and Gracie now pull up and get on to the platform. Alyce takes Reggie by the arm and hurries out of the scene. Jerry looks after them, wondering what could have made Alyce react as she did.

GEORGE

Come on. Let's get out of here.

JERRY

The quicker the better.

With which George opens a door, and they all step in.

INT. FUN HOUSE - DAY

- 105 As George, Gracie and Jerry come sliding down the incline and go into the FUN HOUSE NUMBER.

FADE OUT

EXT. TOTLEIGH CASTLE - ROSE GARDEN - DAY

106

CLOSE SHOT - the seat of Lord Marshmoreton's pants. He is bending over, peering into a rose-bush.

CAMERA PULLS BACK to allow Alyce to enter the scene.

ALYCE

(awkwardly)

Father.

LORD MARSHMORETON

Just a moment, dear. I'm looking for a snail. He's behind that bush somewhere. You go round the other side and cut off his retreat. I'll teach him to eat rose petals.

(straightening

himself as he

plucks a rose)

Look! Ruined! I'd have given that snail a shilling not to have done that.

ALYCE

Do stop talking about snails. I want to ask you something. Father, do you think it shows a very weak character, to change your mind?

LORD MARSHMORETON

What about?

ALYCE

About - well, for instance, about being in love with someone.

LORD MARSHMORETON

Eh? Hullo, what's all this? Are you telling me that you have changed your mind about that yodeller of yours?

ALYCE

Yes. I just found - suddenly - that I didn't love him any more.

(pause)

I suppose you're delighted.

(CONTINUED)

LORD MARSHMORETON

No, I'm not. I'm sorry. I
liked the chap.

ALYCE

But you've never met him.

LORD MARSHMORETON

Of course I've met him. Called
at his house yesterday. He's
living down the road at Leonard's
Manor.

ALYCE

(in surprise)

But that's not the man...

LORD MARSHMORETON

(equally surprised)

Not the man!

ALYCE

No. He's the American I met
in London in a cab.

LORD MARSHMORETON

Well, whoever he is, I told
him you were potty about him.
Practically gave him my blessing.

ALYCE

(aghast)

You told him I was --

(stops with a

gasp)

Then that's why!

LORD MARSHMORETON

Why what?

ALYCE

Why he kissed me.

LORD MARSHMORETON

Naturally.

ALYCE

But father, don't you understand?
I slapped him!

LORD MARSHMORETON
Naturally - if he's a stranger...

ALYCE
(in despair)
But he's not a stranger. That
is, in a way he is and he isn't.

LORD MARSHMORETON
So you slapped him. Well, what
of it?

ALYCE
But you don't understand! I -
I love him!

LORD MARSHMORETON
(amazed)
Love him!

ALYCE
It came over me like a flash.
I can't help myself... I know
you must think I'm crazy.

LORD MARSHMORETON
Love him? But you just now
said you didn't.

ALYCE
I didn't say I didn't.. I said
I did.

107 CLOSE SHOT - Keggs, standing behind a bush listening.
Over the SHOT can be heard....

LORD MARSHMORETON'S VOICE
(giving up)
My dear, would you mind going
away and leaving me with the
snails. The mental process of
a snail is simple. It's something
I can understand.

108 MED. SHOT at rosebush, showing Lord Marshmoreton and Alyce.

ALYCE

No wonder he looked so
bewildered and hurt - when I
slapped him.

(miserably)

And now I suppose he will have
nothing to do with me any more.

LORD MARSHMORETON

Why? Because you slapped him?
What rot! Your poor mother
used to slap me frequently
before we got engaged. And do
you think I minded? Of course
I didn't. It showed she was
beginning to take an interest.
Every time I kissed her, she
slapped me; and every time she
slapped me she came and apologized;
and every time she apologized I
kissed her again; and before long
there we were in a private suite,
shaking the confetti out of our
hair.

ALYCE

Did she always apologize?

LORD MARSHMORETON

Invariably.

ALYCE

Do you think I ought to apologize?

LORD MARSHMORETON

(with a twinklo)

He might kiss you again.

ALYCE

Suppose he doesn't...

(explaining hastily)

I mean, suppose he won't forgive
me.

LORD MARSHMORETON

Of course he will. He's crazy
about you...

(CONTINUED)

ALYCE

Oh, father, do you really think
so?

LORD MARSHMORETON

I know he is. He'll forgive
you and everything'll end
happily, and I'll come and
dance at your wedding.

109 CLOSE SHOT of Albert hiding behind the hedge and
listening. A smile of satisfaction lights up his face
as he reaches into his pocket and takes out a ticket.

INSERT CLOSE SHOT of ticket marked "Mr. X."

BACK TO SCENE, showing Albert. Over the shot can be
heard:

ALYCE'S VOICE

Oh, father, you're a darling.

Sound of a kiss.

110 MED. SHOT at rosebush showing Alyce kissing her father
ecstatically.

LORD MARSHMORETON

(gruffly, to hide
his feelings)

Now run along my dear and do
your apologizing. I've got to
get this snail.

Alyce runs out of shot.

LORD MARSHMORETON (cont'd)

(going around the
rosebush; addressing
the snail)

Come out of there, you bounder.
Come out and take your medicine!

As he turns to go around the other side of the rosebush,
he spies a pair of coat tails belonging to Koggs hiding
behind a nearby bush.

(CONTINUED)

CAMERA FOLLOWS Lord Marshmoreton as he strides around the bush and stops short at sight of Keggs.

KEGGS

(embarrassed,
frightened,
struggling to
maintain his
dignity)

I mean -- he's not here, sir.

LORD MARSHMORETON

Who's not here?

KEGGS

(peering inside
the bush)

Young Albert, sir. He has a
habit of hiding in the shrubbery,
sir, eavesdropping on his betters.

(as he talks he
makes a dignified
exit through an
opening in the
hedge)

Very deplorable sir.

CAMERA FOLLOWS him as he turns the corner of the hedge and sees Albert.

KEGGS

Aha --- !

Albert starts to run.

KEGGS (cont'd)

(starting in pursuit)

Stop, you young blighter. Do
you hear me?

He starts off in pursuit of Albert.

WIPE OUT

EXT. TOTLEIGHT CASTLE - NEAR LAKE - OUTSIDE SUMMER HOUSE
- DAY

111 MED. SHOT as Keggs enters the scene holding Albert by the ear and leading him into the summer house.

ALBERT
(struggling)
Ouch, lemme go!

KEGGS
Come in here. I want to have words with you in private.

He leads Albert by the ear into the summer house.

INT. SUMMER HOUSE - DAY

112 MED. CLOSE SHOT of Keggs and Albert.

KEGGS
(sternly to Albert)
Eavesdropping is a low habit which his Lordship will not tolerate. So, young blighter Albert, you having been warned and still persisting in this nefarious practice, I am now forced to give you the sack.

ALBERT
(pleading)
Please, Mr. Keggs, let me off this once.

KEGGS
(pausing, considering)
I'm a soft-hearted man, and I hate to ruin a young lad's prospects. You promise never to do it again?

ALBERT
Word of honor!

KEGGS
Very well.

(CONTINUED)

ALBERT
(breathing a sigh
of relief)
Thank you, Mr. Keggs. You're
a good sort, after all.

KEGGS
(at the door, about
to go out, turns
to Albert)
Do you happen to have that
ticket, the one marked "Mr. X?"

ALBERT
(suddenly suspicious)
Yus.....

KEGGS
Would you mind exchangin' it
for one marked "Mr. Reggie?"

ALBERT
Fat chance.

KEGGS
(with a sigh)
Just as you please. On second
thought, I'm afraid I'll have
to discharge you.

ALBERT
(with a wail)
But you said you wouldn't!

KEGGS
I didn't imagine you were so
ungrateful.
(another sigh)
Pity it is, too. Being dismissed
without a character. Breakin'
your poor old mother's heart.

ALBERT
(beginning to cry)
Blarst you!

KEGGS
(continuing sadly)
I'm afraid, my boy, you're
going to find it difficult to
get another position...

(CONTINUED)

ALBERT
(blubbering angrily)
It's men like you wot lead to
'arf the crimes in the country...
(digging into his
pockets and extracting
the ticket)
'Ere you are!

KEGGS
(pouching ticket)
Much obliged, me lad.

ALBERT
You'd walk half a mile in the
snow, you would, to rob a
starving beggar of a 'alfpenny.

KEGGS
Who's robbing anyone? I'll
make a fair exchange. I'll mark
my tickot "Mr. Jerry" - He's
the American at Leonard's Manor -
and you can have Mr. Reggie and
the rest of the field.

ALBERT
Wot's the good of that. Mr.
Jerry is the one she's cracked
about.

KEGGS
You're too young to have all
that money, Albert. You wouldn't
know what to do with it. It
wouldn't make you happy. There's
other things in the world besides
winning sweepstakes.

DISSOLVE OUT

113

FULL SHOT - This is a duplicate of the scene already shot except that now Jerry, instead of George, is sitting glumly on an upturned grip. George is in high spirits. Gracie, on the upper level, is now packing instead of unpacking.

GEORGE

'La-da-de-ah-la...'

JERRY

What makes you so cheerful?

GEORGE

(in high spirits)

We're going to Paris!

And what makes you so cheerful?

JERRY

(glumly)

We're going to Paris!

GEORGE

I suppose you want to stay here and play Leonard and rescue Lady Alyce -- again.

JERRY

I never want to see her again.

There is a knock on the door.

GEORGE

Come in.

The door opens and Alyce enters. Jerry, embarrassed, jumps off the grip. He starts toward her.

Gracie starts down the steps to see what is going to take place. Jerry gives George the sign, and he starts up the steps just in time to turn Gracie around. As they start toward the back room -

GEORGE (cont'd)

(quietly)

Let's go outside --

(glancing back at Jerry

and Alyce)

- When a man is in love he likes to be by himself with the girl he loves.

(CONTINUED)

113 (CONTINUED)

GRACIE

Why, George, I didn't know you
felt that way toward me.

George throws her a dirty look. As they disappear -

114 CLOSER SHOT - as Jerry indicates a chair for Alyce.

Alyce

(embarrassed)

I suppose it seems very odd to
you - my coming in like this?

JERRY

Not at all. Neighborly.
(he indicates again)
Won't you have a seat?

ALYCE

No, thank you. I can only
stay a moment.

JERRY

(smiling)

Please do. I'll feel safer
it you're sitting. Is there
something I can do for you?

ALYCE

(sitting)

No... I - I wanted to see
you.

JERRY

You've come just in time.
I'm leaving for Paris...almost
immediately.

ALYCE

(dismayed)

You mean...you're never coming
back?

JERRY

Don't worry - You can always
buy a punching-bag.

(CONTINUED)

ALYCE

That's what I came to see you about --- I came to say I'm -- sorry I slapped you.

(pause; then growing
confused as her
embarrassment increases)

Father has just explained everything to me and now I understand how it happened.

JERRY

I see. Your father explained to you why you slapped me.

ALYCE

No, no... You see, things are frightfully mixed up... Father made a mistake about you, and after he spoke to you yesterday, you - naturally thought you - you were somebody else...

JERRY

Oh, I did, eh?

ALYCE

And I didn't know, of course. I thought you were being -- yourself. And then - father explained that he thought you were the other man, and then of course how were you to know I didn't mean you... Do you understand?

JERRY

Perfectly!

ALYCE

Now do you see why I - I slapped you?

JERRY

Now, just a minute. Whom did you slap - me or the other man?

ALYCE

Why -- you.

(CONTINUED)

JERRY

And who is the other man?

ALYCE

Geoffrey.

JERRY

Geoffrey? Who's he?

ALYCE

An American I met in Switzerland about a year ago. They don't want me to marry him. That's why they locked me up. To keep me from seeing him.

JERRY

I see... Your father thought I was he -- and naturally I thought he meant me. I see.

(he turns away,
utters a short,
rueful laugh)

I'm afraid I made quite a fool of myself.

(turns to her -
after a moment)

And this guy -- Egbert...

ALYCE

(correcting him)

Geoffrey.

JERRY

Geoffrey. Is he the man you -
you love?

ALYCE

No...

JERRY

(in surprise)

What do you mean - no?

ALYCE

I don't love him. That is --
I thought I did, but I don't
any more.

(CONTINUED)

JERRY

And when did you stop loving him?

ALYCE

Yesterday... When I slapped you.

JERRY

You slapped me, because you stopped loving him.

ALYCE

No, no! Suddenly I realized in a flash I didn't really love Geoffrey. All that had been just a school girl crush. And the reason that was so clear to me was that I knew -- I knew for certain -- I -- I loved somebody else.

JERRY

(with a shout)

A third man!

ALYCE

(shouting back)

No, no!

JERRY

Will you stop saying - 'No, no' and talk sense!

ALYCE

(angrily)

You're just about the stupidest man I ever met!

JERRY

He -- stupid!

ALYCE

How I ever came to lose my heart to you is something I'll never understand.

(CONTINUED)

(NOTE: Scene 114 ends on Page 108)

EXT. GROUNDS OUTSIDE LEONARD'S MANOR - DAY

115 RUNNING SHOT - Alyce and Jerry. She is a few feet ahead of him, and hurries along.

JERRY
(trying to catch
up with her)
Is there anything wrong with
my hearing? Did you just say -?

ALYCE
(in a loud voice,
without turning round)
Yes.

JERRY
Are you sure -- it's me?

ALYCE
YES!

JERRY
Not - some other fellow?

ALYCE
(fairly screaming)
N-O!

(This might be the place for the frightened swans to run for the water.)

JERRY
When did you feel this --
what you just said -- coming
on?

ALYCE
Yesterday -- in a flash --
right after I slapped you.

Jerry grabs her by the arm and stops her.

JERRY
Slapping me made you love me?

(CONTINUED)

ALYCE
(more tenderly)
Yes.

JERRY
(pointing to his jaw)
Darling -- slap me again.

From here we go into the SONG AND DANCE of:

"THINGS ARE LOOKING UP."

The dance takes them through the turnstiles, up the walks, and should end at one of the big rocks which lead across the stream in front of the Castle.

At the end of the dance, Alyce smiles up at Jerry and speaks:

EXT. GROUNDS OUTSIDE CASTLE - DAY

116

ALYCE
You'll have to go now.

JERRY
When am I going to see you again?

ALYCE
(plaintively)
I wish you could come to the ball tonight.

JERRY
To see you, I'd even risk Aunt Caroline's bloodhounds.

ALYCE
(smiling)
Father would help us -- I'm sure. Besides, there will be so many people there, no one will notice you --

He looks at her. She smiles and quickly adds:

ALYCE (cont'd)
-- except me.

(END OF PART VI)

FADE OUT

EXT. TOTLEIGH CASTLE - NIGHT

- 117 LONG SHOT. The castle is all lit up for the ball. Cars and guests are arriving. The place radiates a feeling of gaiety.

DISSOLVE

INT. BALL ROOM - NIGHT

- 118 FULL SHOT. Important people are sitting around: ambassadors, with sashes across their shirt fronts, officers in uniform, Scottish peers in kilts, etc. The whole air is rather stuffy, due to the fact that the Madrigal Singers are vocalizing and the rest are playing instruments, rendering "Sing of Spring."
- 119 CLOSE SHOT. Reggie at the phone playing with one hand and directing with the other. A footman enters the scene.

FOOTMAN

(to Reggie)

Beg pardon, sir.

Reggie, continuing to play with one hand and conducting with the other, turns to the footman.

FOOTMAN (cont'd)

An American couple have just arrived. The young lady said you invited them personally. She said I was to mention Tunnel of Love.

REGGIE

Right-o!

He exits hurriedly.

INT. HALLWAY - NIGHT

- 120 MED. SHOT showing Lady Caroline receiving the guests as they enter. Lord Marshmereton is standing beside her, shaking hands, absently saying "How do you do," "Pleasure to have you here this evening," and at the same time keeping one eye cocked on the door, anxiously looking for someone who has not yet arrived. Reggie enters the scene and looks about him anxiously.

(CONTINUED)

120 (CONTINUED)

CAMERA PANS to show Gracie Allen and George Burns near the door at the tail end of the guest line that is moving up to greet Lady Caroline and Lord Marshmoreton.

REGGIE
(barging through
the crowd and
going up to Gracie
and George; delighted)
Oh, I say. There you are!

GEORGE
(looking at
Gracie)
Yeah - there you are but
you're not all there.

GRACIE
(back to George)
No, but there's enough of
me here to make it worth while
my being here.

REGGIE
(leading them
towards Lord
Marshmoreton and
Lady Caroline)
Come along.
(presenting them
to Lord Marshmoreton)
Uncle John, let me introduce
Miss Allen, Mr. Burns.
(as the business
of shaking hands
begins)
My uncle, Lord Marshmoreton.

GRACIE
Swell crowd you've got here
tonight, Lord Marshmoreton.
You must be taking in a lot
of shillings.

GEORGE
(nudging her)
Gracie - we're guests!

(CONTINUED)

120 (CONTINUED)

GRACIE

That's all right, so are
we.

REGGIE

(to Lady Caroline,
who has her
lorgnettes trained
menacingly on
George and Gracie)

Mater, these are my friends,
Miss Allen, Mr. Burns.

This is followed by an exchange of "How-do-you-do's" -
effusive from Gracie, frigid and suspicious from Lady
Caroline.

(CONTINUED)

REGGIE (cont'd)

(Taking Gracie by the
arm as soon as
introductions are
over and leading
her towards the
ballroom)

Remember that surprise I told
you about in the Tunnel of Love...

LORD MARSHMORETON

(Approaching)

Excuse me, Reggie.

(He looks around to
see if Lady Caroline
is watching; then
leads Gracie and
George off to a
corner, speaking in
a low tone so as not
to be overheard)

Is he coming here tonight, -
your friend, Mr. Halliday?

GRACIE

(Loudly)

Sure he's not coming. Do you
know why? Because he wasn't
invited.

LORD MARSHMORETON

(With an anxious look
at Lady Caroline)

Sh-sh-sh.

GRACIE

(More loudly)

He's in the dog-house, Lord
Marshmallow, with that old girl
who runs the joint.

(She laughs)

GEORGE

Gracie, the gentleman's name is
Marshmoreton.

GRACIE

Oh well, if I'm that close, I
don't see what difference it
makes.

(CONTINUED)

GEORGE

It makes a lot of difference.
Marshmallow is soft and mushy.

GRACIE

Please, George, you don't know
him well enough to say that about
him.

GEORGE

Gracie, it isn't Marshmallow,
it's Marshmoreton.

MARSHMORETON

Yes, Miss Allen. Have you never
seen a toasted marshmallow?

GRACIE

No, and I'm dying to see you that
way. I'll bet you're a riot.

During the foregoing, Reggie has been hopping about
impatiently, trying to break into the conversation.

REGGIE

(to Gracie)

I say, if you don't mind, I'll
run ahead and pop that surprise.

He exits into the ballroom. Gracie takes George's arm
and follows.

INT. BALLROOM - NIGHT

121 FULL SHOT - of the Madrigal Group with Reggie at the piano.
He holds up his hand, indicating that they are to get
ready, and then kicks them off into a sweet and hot
version of "THINGS ARE LOOKING UP."

INT. HALLWAY - NIGHT

122 CLOSE SHOT - of Lady Caroline greeting one of the guests.

LADY CAROLINE

(casting furious looks in
the direction of the music
and at the same time shaking
the hand of a guest)

How do you do? Such a pleasure.

(she starts for the ballroom;
then becomes aware that she
has left another guest with
hand hanging in mid-air
hurries back to shake it)

How do you do?

INT. BALLROOM - NIGHT

123 FULL SHOT - showing the guests dancing, and everyone
thawing out and beginning to take on life under the
influence of the music. CAMERA PICKS OUT Gracie dancing
with George Burns.

GRACIE

(waving to Reggie,
while dancing)

Reggie - yoo-hoo! It's wonderful!
(to George)

I'm so happy, George, I could lean
on you like this for the rest of
the evening.

GEORGE

(sore)
Over my dead body.

GRACIE

I know.

124 MED. CLOSE SHOT - at bandstand showing Reggie playing the
piano and conducting the orchestra as they conclude the
chorus of the song.

125

MED. CLOSE SHOT as Lady Caroline having greeted the last of the guests breaks furiously away from her position. CAMERA FOLLOWS HER THROUGH the BALLROOM ARCH, where she stops short as she sees the guests applauding vociferously, Reggie in the distance taking bows, and then leading his orchestra through an encore.

LADY CAROLINE
(turning and calling)
John!

Lord Marshmoreton approaches.

(CONTINUED)

LADY CAROLINE (cont'd)
I insist that you make Reggie
stop that noise.

LORD MARSHMORETON
Noise? It's - dance music.
Jazz.

LADY CAROLINE
(Horrified)
Jazz -- in Tottleigh Castle!

LORD MARSHMORETON
It's about time the old place
was brightened up.

DISSOLVE

INT. LADY ALYCE'S ROOM - NIGHT

From below, heard faintly, comes the sound of the music.

126 CLOSE SHOT of Alyce seated at her dressing table, while
her maid is putting the finishing touches to her
coiffure. She is gaily humming the tune being played
downstairs by the orchestra.

MAID
It does me 'eart good to see
Your Ladyship so 'appy.

ALYCE
(Getting up)
Thank you.

She takes another look at herself in the mirror; then
starts for the door, humming the tune.

INT. UPPER HALLWAY - NIGHT

Music from below comes over the scene.

127 CLOSE SHOT of Albert parked at the head of the stairs
near Lady Alyce's door. He is looking at a newspaper,
an expression of sly triumph on his face.

CAMERA DRAWS BACK to show Lady Alyce coming out of her
room and approaching. At sight of her, Albert quickly
folds the paper, he assumes a look of woebegone misery.
As Alyce is about to pass by, he utters a sob.

(CONTINUED)

ALYCE
(Stopping short)
Why, Albert, what's troubling
you?

ALBERT
Yer Ladyship... I - I --
(He stops, gulps,
then with a sob)
I - I can't tell ye.

ALYCE
Of course you can tell me.
Why, you poor boy, you act as
if your heart was breaking.

ALBERT
(Blubbering)
It don't matter about my 'eart
breakin'. It's causin' your
'eart to break. That's wot turts.

ALYCE
What do you mean?

ALBERT
And I'm partly to blame, 'cause
I 'elped bring you together, but
I didn't know any more than you,
that 'e was only playin' a game
with you.

ALYCE
Who?

ALBERT
The American. Mr. 'Alliday.

ALYCE
Where is he?

ALBERT
(Bitterly)
I don't know, but I can tell
you where I wish 'e was! Look
wot 'e wrote about you in the
London paper. I got it at the
post office this evenin'.
(He hands her the
newspaper.)

She snatches it from him, opens it and reads:

(CONTINUED)

INSERT PAGE OF NEWSPAPER. Prominently displayed is the candid camera shot of Jerry and Alyce taken by Burns as they were getting out of the Tunnel of Love. Above the picture in large type is:

"LOVE LIFE OF JEROME HALLIDAY - SERIES IV."

Under the picture in equally large type is:

"BRITISH PEERESS LATEST CATCH OF FAMOUS BUTTERFLY MAN."

Over the insert, we hear Albert carrying on lugubriously:

ALBERT'S VOICE (cont'd)

'E seemed like such a nice young feller, and when I 'eard Your Ladyship was gone on 'im, I did wot I could to 'elp yer with 'im. 'Ow was I to know 'e was nothin' but a wolf in sheep's clothin'...

BACK TO SCENE: CLOSE SHOT of Lady Alyce as she looks up from the newspaper. She is horrified by what she has just read, but at the same time finds it hard to believe this evidence of Jerry's perfidy.

CAMERA DRAWS BACK as Albert enters the shot.

ALBERT (cont'd)

I should've punched 'is bloomin' 'ead when I first seen 'im. That's wot I should've done. Shamin' Yer Ladyship like that, makin' 'er a public laughing stock.

ALYCE

(with a gasp)

I can't believe it!

ALBERT

'E wrote it, didn't 'e? 'Is name's on it. It's all in print.

Alyce looks again at the newspaper; then turns quickly and goes back into her room. As soon as the door has shut behind her, Albert squares his shoulders, cocks his head jauntily, and breaks into a merry whistle.

(CONTINUED)

Keggs enters the scene, and is about to descend the stairs. At sight of Keggs, Albert's whistling becomes more gay.

KEGGS
(turns and looks at
him suspiciously)
You seem uncommonly gay, young
Albert. Any reason?

ALBERT
Wouldn't yer like to know.
(As Keggs turns to
continue on his
way, he calls to
him)
Did yer say there was ten pounds
in the pot?

KEGGS
(his suspicion
deepening)
Yes, and what of it?

ALBERT
(tauntingly)
You wouldn't know what to do
with all that money, Mr. Keggs.

At this moment the orchestra downstairs starts to play
"A FOGGY DAY IN LONDON TOWN."

DISSOLVE OUT

INT. ALYCE'S ROOM - NIGHT

128 CLOSE SHOT of Lady Alyce standing, her handkerchief pressed to her eyes, trying not to cry. CAMERA DRAWS BACK to show the maid, Firkins, standing nearby, deeply troubled.

FIRKINS

Yer ladyship, wot's 'appened?
Only a little while ago you
were so gay and light-'earted...

Alyce walks away. There is a moment of silence as she pulls herself together; then turns to the maid.

ALYCE

(her voice cold and
hard)

Firkins, go downstairs. Find my
father. Tell him he is under no
circumstances to admit Mr.
Halliday.

FIRKINS

Yes, m'lady.

ALYCE

Tell him I never want to see
Mr. Halliday again.
(her voice breaks
as she says this)

Firkins turns and goes out. The music from below, heard faintly through this scene, has stopped. Now through the windows can be heard Jerry's voice singing the refrain of "Foggy Day". Alyce turns at the sound. Then she goes to the window and looks out.

EXT. CASTLE GROUNDS - NIGHT

129 CAMERA SHOOTING out across the castle grounds, from Alyce's ANGLE, shows Jerry in the distance, swinging along the bank of the stream and singing.

130 Jerry comes to the swinging stiles-- reprises the little dance move he did with Alyce as they came through, still singing...

DISSOLVE OUT

DISSOLVE IN

121

INT. ALYCE'S ROOM - NIGHT

131 CLOSE SHOT of Alyce's face as she peers out of the window, deeply troubled.

DISSOLVE

INT. DOWNSTAIRS AT DOOR OF CASTLE - NIGHT

132 Marshmoreton is waiting. Alyce's maid enters.

MAID

Pardon me, Your Lordship--
are you watching for a Mr.
Halliday?

MARSHMORETON

(as he looks right
and left)
Sh-sh-sh! Yes.

MAID

'Er ladyship told me to tell
you 'e was not to be admitted.

LORD MARSHMORETON

What!

MAID

She never wants to see 'im
again. Thank you, sir.

The maid turns and walks out, leaving the old boy in a state of confusion. He throws his hands behind his back.

LORD MARSHMORETON

Yoicks! Yoicks! Yoicks!
TALLY-HO!!!
(and exits)

EXT. CASTLE - NIGHT

133 Jerry approaches the door of the castle guardedly. The door is open. He peers in. The footman for the moment seems to be off guard. He braces himself to make a bold entry, starts to go in. At that moment the footman reappears. At sight of Jerry he stiffens, takes a position in the center of the doorway so as to block all admission.

(CONTINUED)

JERRY
(waving his hand
gaily at the
footman)
I get you.
(he walks away)

CAMERA FOLLOWS HIM as he walks around the side of the castle, peering in through the windows at the crowd inside. At one window he stops short. CAMERA SHOOTING FROM HIS ANGLE through the window shows George and Gracie inside. He picks up a pebble and throws it against the window.

INT. CASTLE - NIGHT

134 MED. CLOSE SHOT of George and Gracie looking out of the closed window at Jerry who is indicating by sign language that he wants to come in.

GRACIE
(loudly)
What?... Oh, sure! You want to
come in!

GEORGE
Gracie, sh-sh! Everybody will
hear you.

GRACIE
Oh, don't be silly, there's
nobody out there to hear me
but Jerry.
(shouting through
window)
You want to come in?

GEORGE
Sh-sh! We'll try to get him
in, but don't make any noise.

GRACIE
George says we'll try to get
you in but don't make any noise.

GEORGE
(whispers)
Sh-sh, Gracie, will you keep
quiet?

(CONTINUED)

GRACIE
(whispers back
to George)
Sh-sh-sh, somebody will hear you.

She and George exit.

EXT. CASTLE - NIGHT

135 MED. CLOSE SHOT of Jerry waiting. He looks up at the window and sees Keggs looking out at him. He turns quickly and walks away.

EXT. SIDE DOOR OF CASTLE - NIGHT

136 Gracie and George come out of the castle. As they tip toe towards the spot where Jerry was waiting --

GRACIE
(softly)
Jerry...

137 (This is the same spot where Jerry met Albert the day Albert assisted him in).

Jerry enters, walking quickly, as if to escape someone following.

KEGGS' VOICE
(out of shot and
somewhat breathless)
Just a moment, Mr. Halliday.

Jerry starts to run, but Keggs catches up with him.

KEGGS (cont'd)
You wish to see Lady Alyce?

JERRY
(nervously)
Why-- yes---

KEGGS
(smiling)
I am happy to relate I am now in
a position to lend you what is
termed a helping hand.

JERRY
You didn't exactly give me that
impression the last time we met.

KEGGS
Quite so, sir.

JERRY
Did Lady Alyce put you up to
this?

KEGGS
Not exactly, sir. But since the
last time we met, there has been
an adjustment of certain matters
which are very close to me, as
the result of which her ladyship's
interest and yours, sir, happen
to coincide with mine.

JERRY
Thank you. Thank you very much.

(CONTINUED)

KEGGS

Thank you. And now--right this way, please.

He tiptoes off scene, followed by Jerry.

EXT. FRONT DOOR OF CASTLE - NIGHT

138 Gracie standing outside, looking for Jerry. She doesn't see him; she peers around the trees, shrubbery, and dark places.

GRACIE

(calling)

Jerry, where are you? -- Where?
Jerry, if you're not there, say
so.... Maybe he's lost. Help!
Help!

She runs back into the GREAT HALL, shouting:

GRACIE (cont'd)

Help! A man is lost!

The guests and servants all run out.

EXT. SIDE DOOR OF CASTLE - NIGHT

139 Keggs lets Jerry in and exits around the side of the building.

INT. MUSIC ROOM OF CASTLE - NIGHT

140 As Jerry walks slowly toward Ballroom, the expression of bewilderment on his face increases.

141 EXTREME LONG SHOT OF BALLROOM - showing it void of a living soul. Jerry becomes a little startled and beats a retreat toward exit.

EXT. FRONT OF CASTLE - AT DOOR - NIGHT

142 The guests are starting to file back into the Castle again.

EXT. SIDE OF CASTLE - NIGHT

143 Jerry coming around the side of the castle.

EXT. FRONT OF CASTLE - NIGHT

144 Everyone has gone back in, as the puzzled Jerry walks toward the entrance door. He does a terrific takum as he looks through the window of the Great Hall, showing it crowded with people. Gracie's face is pressed close to the glass. She indicates for Jerry to go to the front door.

CAMERA FOLLOWS Jerry as he goes to the front door. He is about to enter, and again the footman steps out from the hallway and blocks the way.

FOOTMAN

You can't come in, sir.

Gracie runs up behind the footman, takes him by the hands and spins him around in a circle until he is quite dizzy. She then lets go of his hands. He looks out through weaving eyes, and gently shoves Jerry into the Hallway, saying:

FOOTMAN (cont'd)

You can't come in, sir.

The footman then shuts the door, locking himself out.

INT. TOTLEIGH CASTLE - HALLWAY - NIGHT

145 The Madrigal Singers are gathered in a confused group discussing the cause of the excitement.

1ST MADRIGAL SINGER

Did you say a man out there was murdered?

2ND MADRIGAL SINGER

No. Lost.

3RD MADRIGAL SINGER

Did they find him?

4TH MADRIGAL SINGER

I don't know.

(CONTINUED)

outside, just as Lady Caroline enters from the ballroom. Jerry and Gracie are about to go into the ballroom when he is stopped by a suspicious look in Lady Caroline's eye. Lady Caroline feels that she has seen him before, but is not sure. Gracie goes into the ballroom. Lady Caroline goes to Jerry as if to question him. To avoid this, Jerry falls in with the Madrigal Singers who are marching into the ballroom, and pretends, as before, to be one of them. Lady Caroline looks after them, more than slightly bewildered, and then follows.

INT. BALLROOM - NIGHT

146 MED. SHOT of Gracie and Burns.

GRACIE

(pointing off)

Look at Jerry! He's pretending
to be one of the band.

GEORGE

Louder, Gracie. Everybody didn't
hear you.

GRACIE

I'll be glad to. Look at ----

(George kicks her)

Ouch! George, why are you kicking
me -- we're not even married.

147 CAMERA APPROACHES the band stand as the Madrigal Singers line up on the platform. Reggie passes the music sheets to them, and kicks them off into the number: "NICE WORK IF YOU CAN GET IT".

148 We discover Jerry planted between the same two girl friends, who are now dressed very nicely - but to suit their taste - in evening gowns. The three take up the vocal in trio, as the girls pass pleased little looks to find their friend with them again. Parts of the lyric puzzle the girls, but Jerry sings it with such complete assurance that they feel it must be all right.

Lady Caroline is eyeing this with not too great an assurance that everything is all right, particularly when Jerry takes certain parts of song and solo.

Do Second Chorus with whole Madrigal Group. The Bass Singer is the Drummer, and he leaves his traps to step forward for a four-bar solo.

The very puzzled Lady Caroline is trying to keep her pleased manner, but she is slowly approaching Jerry, who is forced to back up along the group of Madrigals in the same manner that he originally got into this situation in the other scene. She follows step by step (CONTINUED)

until Jerry is at the end of the line. There is nothing left but the empty set of traps. He picks up a drumstick - indicates nonchalance by patting one here and there as he throws a quick glance over his shoulder to Lady Caroline, until finally he gets into the rhythm of the thing and he's off into the DRUM ROUTINE.

He finishes - and makes a dash the full length of the ballroom into the empty Great Hall - where he comes around a corner and meets Alyce face to face as she is coming down the stairs. She is about to walk right by him.

JERRY

I got in.

ALYCE

I can see that.

JERRY

But it was very difficult.
Why didn't you come to help me?

ALYCE

I just thought I wouldn't.

JERRY

(bewildered)
You thought you wouldn't?

ALYCE

Yes. I changed my mind.

JERRY

I don't understand.

ALYCE

I was a little too tired to come down. I'm very lazy, you know. And it seemed a lot of trouble to take.
(She is about to pass him.)

JERRY

(bewildered, stopping her)
Alyce, what's happened? What's caused this change in you?

(CONTINUED)

ALYCE

Change?

JERRY

This afternoon you said -- ?
Don't you remember?

ALYCE

Surely you don't take all that
nonsense seriously! Fancy that!
A man of the world like you!
Do you always believe everything
a girl tells you?

JERRY

Yes -- when it's a girl like you.

ALYCE

How simple you are.

JERRY

But look. You said you loved me.

ALYCE

Did I really?
(laughs, as if it
just comes back
to her)
Oh yes - I'd forgotten. Well,
one has to say something -
hasn't one?

JERRY

So, all the time you were simply
making a fool of me?

ALYCE

Oh, no - I was merely having a
little harmless fun. You see,
it's so dull cooped up here in
the depths of the country --
One has to amuse one's self
somehow.

JERRY

I can't believe this is you.

(CONTINUED)

ALYCE

Yes, it is. And when you leave, you'll find the front door much more convenient than jumping from my balcony. You might fall and break your neck. And if that happened --

(She shrugs and starts to exit.)

JERRY

I wouldn't notice it.

She exits down the stairs, as, faintly, we hear the Madrigals chanting, "A FOGGY DAY IN LONDON TOWN." Jerry follows her a couple of steps down, and then hesitates, leaning on the banister at the bottom step, getting his breath, as we --

PAN OVER and DISCLOSE Albert observing him.

ALBERT

Lumme! It's you!

JERRY

I think it is. I'm not quite sure. The fact is, I'm a little bewildered. Have you ever been in an earthquake, Albert?

ALBERT

No.

JERRY

I've just been in one. It's an interesting experience. You're feeling great. Then, suddenly, the bottom of the world drops out -- and you slide a million miles into nowhere. Albert, my lad, we were misinformed...

ALBERT

Eh?

JERRY

...Regarding the state of Lady Alyce's feelings. You were mistaken. Her father was mistaken. I was mistaken. Now, I find she was mistaken. She does not love me.

ALBERT

Did she say so?

JERRY

She did - in no uncertain terms.

ALBERT

Shall I tell you something,
mister?

JERRY

Do, my boy. Something funny.
I feel in need of a good laugh.

ALBERT

(in a hoarse whisper)
She's an 'eartless flirt!

JERRY

That doesn't make me laugh.

ALBERT

No. But it's spart to her.
You see - with that lady a man
is just like a fish. She drops
the line over - lets him have
the hook - sinks it in deep -
and then reels him up to the
side of the boat. When she's
just about to land him, she
reaches around - grabs the
paddle - and slaps him BANG -
right back into the water again.

JERRY

We have that kind of a fish in
America, too. We call them
suckers.

ALBERT

Don't take it too hard, mister.
You aren't the first to have
this happen to you. She does
it to all of the boys.
Toodle-oo...

(With this, he
walks off.)

(CONTINUED)

As he rounds the corner of the staircase, he bumps into Keggs. Keggs looks at Albert for a moment with a knowing grin, indicating that he has overheard the conversation between the boy and Jerry. Then he extends his hand and indicates by gesture that he would like Albert's sweepstake ticket. Albert stands for a moment grimly stubborn; then as Keggs' expression grows more malevolent, he reaches into his pocket with a sigh, and surrenders the ticket. He turns to go. Keggs, big-hearted, reaches into his own pocket and gives the boy back his original ticket.

KEGGS

Here - you can have back your original ticket. That's fair enough, is it not?

ALBERT

(taking the ticket and reading)

Mr. X. - Jerry Halliday -

(He tears it up and strews the pieces along the ground as he walks.)

149 Jerry, sitting disconsolately on the staircase. George Burns walks by, looking for somebody. He is in great spirits.

JERRY

(calling to him)

George, wait a minute.

GEORGE

(turning to him)

Come along. I want to show you something in the moonlight. If this thing breaks, it's good news.

JERRY

(as he follows along)

I've got the best news of all. Get Gracie. We're going to Paris.

George walks along and does a delayed take.

(CONTINUED)

GEORGE

What did you say?

JERRY

We're going to Paris.

GEORGE

Oh no. Not now. Wait half an hour more and Gracie and Reggie will be one, with the help of the moon and maybe me. Just think! She'll be off our hands forever. Why, it's worth losing a whole week's revenue on the show. Just take it easy for a minute. I'm fixing things. I'm playing Cupid.

(He exits.)

GRACIE

(surprised)

Oh Reggie! You'd be silly to marry your stepmother. Imagine having to call yourself Step-Daddy!

REGGIE

No, no, Gracie. You see, she's picked a girl for me to marry. Do you know, I've a good notion to stand up against the old girl.

GRACIE

You mean you don't love this girl? You don't want to marry her?

REGGIE

Oh, it isn't because I don't love her -- but it seems rather silly to marry a girl you're not even engaged to.

GRACIE

Reggie, what you should do is make up your mind what you want to do and what you don't want to do -- and then don't do either. And keep a stiff upper lip.

REGGIE

Stiff Upper Lip? That sounds like a music title.

GRACIE

It is...

Which leads into the number:

"STIFF UPPER LIP -- STOUT FELLOW"

During the number, George Burns comes in and watches Gracie as she tries to sit on Reggie's lap, but he is shy. Finally, George, discouraged at the thought of not getting rid of Gracie, comes in, sits on Reggie's lap, and invites Gracie to sit on his. As soon as she does so, he slips out from under, leaving Gracie sitting on Reggie's lap. At the conclusion of the number, Burns speaks:

BURNS

Well - now how are you getting along?

(CONTINUED)

GRACIE

Wonderful! Reggie's just
made up his mind...

BURNS

Good!

GRACIE

Not to get married.

BURNS

Oh!

REGGIE

You see, old man, I've tumbled
hard for a certain other girl...

BURNS

But you don't want to get
married?

REGGIE

I do. But I don't know if
she'll have me.

BURNS

Why don't you ask her?

GRACIE

Sure. You always ask a girl
first.

REGGIE

Yes, of course, but how does
one lead up to it gracefully?

BURNS

Well, you might try putting your
arm about her like this.

He takes Reggie's arm and puts it around Gracie.

GRACIE

Oh George, he doesn't mean me.

(CONTINUED)

150 (CONTINUED)

REGGIE

It is a beautiful night. And
a beautiful spot, isn't it?
(pointing out
at garden)

GRACIE

Oh, she had lots of beautiful
spots -- she was a coach dog.

REGGIE

It must be wonderful to be a
coach dog.

GRACIE

Especially on a night like this!

REGGIE

Makes one think of love and
getting married and all that,
oh what?

GRACIE

Yes -- and it frightens one!

REGGIE

Thinking of being married
frightens you?

GRACIE

No -- thinking of being a coach
dog.

REGGIE

Oh yes! It's appalling.

GRACIE

Are you thinking of being
married?

REGGIE

No. But my step-mother thinks
about it all the time -- in
connection with me, of course.

(CONTINUED)

EXT. TOTLEIGH CASTLE - NIGHT

150 In a beautiful setting - possibly near the bridge - are Gracie and Reggie. For a moment they are completely overcome with the romantic atmosphere. He looks at her adoringly. Over the following scene can be heard the lilting MUSIC from the inside of the Castle.

REGGIE

I say, you're an awfully jolly sort. I'd like to buy you a present. Do you have a birthday?

GRACIE

Yes, but you could buy me another one. I'd love it!

REGGIE

It's good of you to say so -- when is your birthday?

GRACIE

Tuesday. Either that or Christmas is on Tuesday.

REGGIE

Not really? That's my step-mother's birthday.

GRACIE

Tuesday? Or Christmas?

REGGIE

Lady Caroline.

GRACIE

Oh, this beautiful night makes me think of the strangest things!

REGGIE

For instance?

GRACIE

Well -- I had a dog once that had a step-mother.

(CONTINUED)

BURNS

All right. Continue from there.
(he goes out)

Gracie and Reggie look at each other and then they separate.

REGGIE

(to Gracie)

I say, now that that's over with,
will you marry me?

GRACIE

(without showing
any interest)

Yes.

(suddenly realizing
what the question
was)

Did you say MARRY you?

REGGIE

Yes.

GRACIE

(hurriedly)

Why certainly.

REGGIE

Thanks.

GRACIE

You're welcome.

There is a brief pause, neither knowing what to do.

GRACIE

(hollering off)

Georgie - !

George quickly enters.

GRACIE (cont'd)

We're engaged. What do we do
now?

(CONTINUED)

GEORGE

(smiling)
How about a kiss?

GRACIE

Oh - I'd love to.

With which she throws her arms around George and kisses him.

INT. GREAT HALL OF CASTLE - NIGHT

151 It is practically devoid of guests, as Keggs enters, acting very mysteriously. He slowly tiptoes through the stone hall, and exits out the door. Jerry is sitting on a bench all by himself as he notices this mysterious exit. He shrugs his shoulders as much as to say: "The devil with it!" and remains seated.

EXT. OF CASTLE - NIGHT

152

As Keggs softly shuts the door and, cat-like, tiptoes through the garden to the center of the moonlit plaza, where he bursts forth into a terrific tenor solo which echoes through the canyons for miles around. As he finishes with a vibrant crescendo, he slumps for breath and then - like a little mouse - he gets over with a look how pleased he is with himself, and glides back into the house with long, silent steps like a happy minx. He enters, and softly - very softly - closes the door behind himself; whereupon he again assumes his regal character - turns to the wide-eyed Jerry:

KEGGS

Good evening, sir...

and exits.

(END OF PART VII)

INT. BALLROOM - TOTLEIGH CASTLE - NIGHT

153 Lord Marshmoreton and Lady Alyce are dancing. He is trying to be very gay.

MARSHMORETON

Jolly tune, this. I love a waltz.

ALYCE

It's a fox-trot.

MARSHMORETON

Oh, is it? I wondered once or twice. Well, whatever it is, you oughtn't to be dancing it with your old father. Where's Halliday?

ALYCE

I don't know. Father, I asked you not to let him in.

MARSHMORETON

You change your mind so often, I thought I'd make it up for you. First you say, 'Let him in,' then you say, 'Keep him out'...

ALYCE

I can't explain.

MARSHMORETON

I should jolly well think you couldn't. I believe your moonstruck. Your poor, dear mother always got very eccentric at the time of the full moon. Used to live on vegetables, and write poetry about elves and gnomes and things.

ALYCE

Father, do you mind if we stop now? I've a headache. I'm going to my room.

She walks out on the bewildered Marshmoreton. He follows her out.

INT. HALLWAY OF CASTLE - NIGHT

154 Jerry is standing disconsolately at the foot of the stairs, as Alyce enters, followed by Marshmoreton. She gives Jerry a cold, cutting glance; then proceeds up the stairs. Marshmoreton joins Jerry as they watch Alyce exit from the scene.

MARSHMORETON

Sissy!

JERRY

Huh?

MARSHMORETON

Standing there, letting the girl you love walk past you, without so much as an effort to stop her! The spirit of Leonard, ha!

JERRY

I couldn't very well make a flying tackle, could I? Besides, I don't love her.

MARSHMORETON

Nonsense. Of course you do. I suppose what's happened is that she has told you she doesn't love you. My dear boy, her mother told me that a hundred times.

JERRY

And what did you do?

MARSHMORETON

I refused to believe her. I said, 'Of course you love me. Who could help loving me?' And she said, 'No, I don't.' And I said, 'Yes, you do.' Finally, as she was a girl of spirit, I took the issue into my own hands.

JERRY

You married her?

(CONTINUED)

154 (CONTINUED)

MARSHMORETON

Well, you see, I -- Of course I married her. At St. George's, Hanover Square. In a dashed tight pair of trousers, I remember.

JERRY

But how?

MARSHMORETON

By being firm, dash it - firm and resolute and ruthless. By standing no nonsense and showing her what was what.

JERRY

Go on. This sounds good. I believe you've got something.

MARSHMORETON

Alyce is just the same sort of girl. Headstrong. Always changing her mind. First it's the ski-jumper, then it's you. In my case, it was a roller-skating instructor. He was the most conceited, arrogant, supercilious --

(he catches himself)

However, that won't interest you. What I'm driving at is that Alyce needs a lesson, just as her poor, dear mother did.

JERRY

Have I your permission to treat her rough?

MARSHMORETON

I'll not only give you my permission, but my blessing. Give her a fright. It's the only way. I gave her mother a terrific fright.

JERRY

What did you do? Jump at her out of a dark corner and say 'Boo!'?

(CONTINUED)

MARSHMORETON

I went to her and said, 'Emmeline,
I MEAN BUSINESS!!!.'

JERRY

That startled her?

MARSHMORETON

Very much. You see, though you probably wouldn't imagine so now, I had the reputation in those days of being the dickens of a chap with the ladies. What they call nowadays 'a Sheik.' I could tell you an episode of a tobacconist's assistant ... However, that's neither here nor there ... So you go to her, my boy. You'll find her in her sitting room. And I trust I haven't been too subtle.

JERRY

I'm afraid Lady Caroline won't approve.

MARSHMORETON

Never you mind about Caroline. You look after your part of it, and I'll take care of her. Run along.

Jerry exits up the stairs. Marshmoreton turns to a Footman.

MARSHMORETON (cont'd)

Find Lady Caroline, and tell her I want to see her in the library immediately. Say it's most important.

INT. OUTSIDE LADY ALYCE'S SUITE - UPSTAIRS - NIGHT

155 Jerry knocks on the door.

ALYCE'S VOICE

(heard from within)

Who's knocking?

JERRY

Opportunity.

INT. LADY ALYCE'S ROOM - NIGHT

156 CLOSE SHOT at door as Jerry enters.

JERRY

And it knocks only once.

CAMERA DRAWS BACK as Alyce goes to him angrily.

ALYCE

What are you doing here?

JERRY

(suavely)

I shall need a little time to
explain. Also --

(turning to the
maid who is
gaping at him)

- a little privacy.

(he gestures
to maid to
go out)

(CONTINUED)

ALYCE
Firkins, stay here.

JERRY
(now a man of force)
Firkins, - get out!

As the maid hesitates, and looks to Alyce for help, Jerry makes a sudden threatening move to her. The maid utters a little scream of fright and scrambles out.

As soon as the maid has slammed the door behind her, Jerry turns to Alyce.

JERRY (cont'd)
This is much better, don't you think? More intimate. Away from all those people downstairs. You and I, here alone - and no one to interfere!

ALYCE
(backing away from him, frightened)
What do you mean?

JERRY
(forcefully - significantly)
I mean -- business!

ALYCE
I demand that you leave - at once!

JERRY
Oh no! I'm not the kind of man that can be led on and then pushed aside. You thought I was simply the last of a long line of saps - just another one of the fish you strung along until you were tired of playing with him; then hit him over the head with an oar. Well, this time, you're mistaken. This time, the fish jumps out of the water and bites you!

He accompanies this speech with eloquent and startling gestures.

(CONTINUED)

156 (CONTINUED)

ALYCE

Are you crazy?

JERRY

I am about you.

(coming nearer)

I'm like the Northwest Mounted
Police. I always "get my girl".

ALYCE

(frightened

and angry)

Get out of here!

JERRY

(admiringly)

Anger makes you even more beautiful,
Alyce. You know, this hasn't been
entirely a waste of time for me. I
imagine you'll be interesting, after
I get to know you.

(he comes closer)

ALYCE

Oh!

She backs up, steps over a chaise longue. He follows,
stepping over the chaise longue after her.INT. HALLWAY OUTSIDE OF ALYCE'S ROOM - NIGHT

157 CLOSE SHOT of Firkins, the maid, peeping through the
keyhole. She utters a little shocked squeal; then gets
up and runs.

INT. ALYCE'S ROOM - NIGHT

158 Alyce is backed into a corner. She has no further
retreat. Jerry is advancing closer.

ALYCE

(breathless,

thoroughly frightened)

What do you expect to accomplish
by this?

(CONTINUED)

JERRY

I just want to bend you to my will.

(he makes a gesture
of a strong man
bending a steel rod)

ALYCE

(furious)

I see. When you get through,
it ought to make a good story
for the papers.

JERRY

(puzzled)

What are you talking about?

ALYCE

As if you don't know - you -
you WINEPRESS!

JERRY

Winepress?

ALYCE

(continuing with
biting scorn)

Beneath whose twinkling feet
women's hearts are crushed as
grapes in a winepress!

JERRY

Where did you get that?

ALYCE

I read it!

By now his pose is so completely punctured that she has
no difficulty walking past him. She goes to a table and
picks up a paper.

ALYCE (cont'd)

And despite the fact that it might
spoil your publicity, my dear Mr.
Halliday, I am not going to be
Number Twenty-eight.

(CONTINUED)

INSERT: HALLIDAY'S LOVE-O-METER
(which duplicates Babe Ruth's Home Run thermometer)
indicating twenty-seven women, and, in caps:

"LADY ALYCE MARSHMORETON NUMBER TWENTY-EIGHT"

with banner listing above, reading:

"HALLIDAY BAGS BRITISH PEERLESS
FOR NUMBER TWENTY-EIGHT"

BACK TO SCENE:

JERRY

(bending over the
paper, reading)

Good heavens! I thought there
was some funny work going on
by the look in that man's eye.
Did you notice his eye?

ALYCE

Whose eye?

JERRY

That press agent of mine.
(turns to her)

Alyce, I know nothing about this.
I can't prove it to you. You'll
have to take my word for it. It
was his doing - entirely.

(going to her,
pleading earnestly)
Please, believe me.

ALYCE

(shaken by his
sincerity)

Well -- what about those other
twenty-seven women?

JERRY

I never saw one of them in my
life. How could I? They don't
exist. They come from his
imagination. Not one of them
is a human being.

ALYCE

What?

(CONTINUED)

JERRY

Except you.

(A moment of pause
points to paper)Is that why you changed your
mind about me?

She nods.

JERRY (cont'd)

(pointing to the paper)

You actually believe that not?

ALYCE

(weakening)

Well - it was there - in print..

JERRY

Suppose it was in print?! How
could you believe it -

(growing indignant)

Knowing me, as you do?

ALYCE

What am I to believe...?

JERRY

Just this. There's only one
woman in my life. There always
will be.(taking her by the
hand and leading her
to the couch)Come here. Sit down. I'll tell
you about her.

They sit down on the seat where they played the first
misunderstanding scene at their first meeting in the
Castle.

INT. LIBRARY - NIGHT

159 Marshmoreton is sitting behind a desk as Lady Caroline hysterically paces up and down in front of him.

CAROLINE

John, this cannot be true.
It's impossible.

MARSHMORETON

Saw it with my own eyes. They went
upstairs ten minutes ago - together.

CAROLINE

(screams)
Oh!

MARSHMORETON

Don't squeal like a stuck pig.

CAROLINE

I will squeal like a stuck pig.
(sees Maid, who has
entered)
What is it, Firkins?

MAID

Beg pardon, m'lady, but there's
something very odd going on in
Lady Alyce's room.

CAROLINE

(desperately)
Quite. Quite. I understand.
You may go, Firkins.

Maid exits.

MARSHMORETON

You see? In half an hour it will
be all over the house.

CAROLINE

Oh dear! Oh, dear! What shall
we do? There has been no such
scandal as this at Totleigh
Castle since Henry the Eighth
came for the week-end.

(CONTINUED)

MARSHMORETON

How about that Lord Leonard
business in 1762?

CAROLINE

That's true. I was forgetting
him.

MARSHMORETON

He went into girls' rooms.

CAROLINE

But, John, you recollect that
they were subsequently married.

MARSHMORETON

H'm. That may have been a
solution in those days.

CAROLINE

It is equally a solution now.

MARSHMORETON

Do you seriously suggest that
Alyce be allowed to marry this
fellow Halliday?

CAROLINE

Of course. It is the only way.
Otherwise, it would take centuries
to live down the scandal. Come,
John - we will act.

160 MED. CLOSE SHOT of Jerry and Alyce on the couch.

JERRY

I thought it was strange when
you told me how handsome I was.

ALYCE

(laughing)

Well, you're not handsome.
But you do have charm. At
least, for me...

(leaning over
towards him
mischievously
and whispering)

Winepress!

JERRY

(holding up his
hands in dismay)

Please, -not that!

ALYCE

Beneath whose twinkling feet
women's hearts are crushed...

JERRY

(protesting)

I tell you it isn't true!

ALYCE

But it is true, -at least it
is for - one woman...

JERRY

Darling!

He is about to kiss her, when a loud rapping at the
door causes them both to jump to their feet.

LADY CAROLINE

(outside)

Alyce! Alyce...

ALYCE

(in a tense whisper)

It's Aunt Caroline! She mustn't
find you here! It'll ruin
everything...

(CONTINUED)

JERRY

Why? We're going to get
married, aren't we?

LADY CAROLINE

(outside)

Alyce! Let me in!

ALYCE

(in despair)

If they catch you here, they'll
throw you out. They'll send me
away. We'll never be able to
get married!

LADY CAROLINE

(louder, rattling
the door)

Alyce! Open the door!

JERRY

Where can I hide?

ALYCE

You can't hide. They'll find
you.

LADY CAROLINE

(outside)

John! Call for help! We must
break down the door!

JERRY

But what'll I do?

ALYCE

Do? Why-- why---

(suddenly opening
the balcony door)

The leap!

She takes him by the hand and pulls him out on the
balcony.

JERRY

(blinking)

The - what?

(CONTINUED)

ALYCE

Leonard's leap. Do it again!

Jerry looks down over the balcony rail. He closes his eyes momentarily; then looks up as if expecting some guardian angel to lower a bed sheet, but there is no guardian angel.

ALYCE (cont'd)

Quick!

He climbs the railing, closes his eyes, and jumps.

(END OF PART VIII)

Caroline and Marshmoreton enter from Hallway.

CAROLINE

Wait!

Caroline and Marshmoreton cross to Alyce at balcony doorway -- as Caroline goes out on balcony.

ALYCE

(to Marshmoreton)

He's done it again!

MARSHMORETON

What a man!

(follows Caroline
out on balcony)

ALYCE

What courage.

(follows Marshmoreton
out on balcony)

EXT. BALCONY - NIGHT

161 MED. SHOT - Caroline on balcony - Marshmoreton and Alyce coming out from sitting room b.g.

CAROLINE

(to Jerry in tree)

Young man, come back here!

(watches Jerry
fall to ground)

Come back here at once! I want
to speak to you!

MARSHMORETON

Come back into the house at
once!

ALYCE

Are you all right?

CAROLINE

(to Alyce)

Alyce, you should be ashamed
of yourself. Think of the
scandal! You might at least
consider us! You'll marry him!

(CONTINUED)

And tonight!

CAROLINE

By special license!

Caroline goes back into sitting room.

MARSHMORETON

Yes, tonight!

(starts to follow
Alyce into sitting
room)

If I have any influence in the
county.

INT. ALYCE'S SITTING ROOM - NIGHT

162 MED. SHOT - REVERSE ANGLE - Caroline coming forward from
balcony followed by Marshmoreton and Alyce.

MARSHMORETON

If the news ever got around
that Halliday out-leapt Leonard,
we should have the old place
over-run with visitors. Get
your wraps!

(moves threateningly
toward Alyce)

Get your wraps!

Alyce reacts - then exits into her bedroom.

CAROLINE

John, you're splendid!

INT. MAIN HALLWAY TOPLEIGH CASTLE - NIGHT

163 SHOOTING toward ballroom. George is anxiously looking
over the dancing couples for a glimpse of Jerry. Gracie
hurries up to him.

GEORGE

Gracie, I'm leaving. Have you
seen Jerry?

(CONTINUED)

GRACIE

Please, George -- I'm so excited. Reggie and I are eloping! As soon as he tells his mother, we're getting married.

GEORGE

So you're entering the state of matrimony, huh?

GRACIE

I don't know where we're going. Reggie has the tickets.

GEORGE

Never mind -- Where are you spending your honeymoon?

GRACIE

Well, Reggie wants to go to Scotland, but I don't. I can't speak Scotch.

GEORGE

Then how about Italy or Sweden?

GRACIE

Oh, they can't speak Scotch, either.

Reggie comes down stairway dressed in tails and carrying a silk hat.

REGGIE

Oh, there you are.

GRACIE

Yes -- and here we are, too.

GEORGE

Gracie tells me she's getting married.

REGGIE

That's a coincidence. So am I.

(CONTINUED)

REGGIE

Who are you marrying, Gracie?

GEORGE

She's marrying you.

GRACIE

That's funny -- I thought Reggie
was marrying me.

GEORGE

You're marrying each other.
And you're going to Scotland
on your honeymoon -- remember?

REGGIE

Yes -- and I can hardly wait.
I know a place in Scotland
where we can get very good
German cooking.

GEORGE

That will be just too, too
romantic.

GRACIE

Just think -- moonlight --
Scotland -- and maybe a wiener
schnitzel all our own!

GEORGE

Gracie, you only have a honeymoon
once. Wouldn't you like to go to
Paris for a few days? Then to
Venice? Then to Switzerland --
then a short cruise on the
Mediterranean -- then home to
your own little rose-covered
love nest?

GRACIE

Why, George! I didn't think
you cared. Goodbye, Reggie!

Gracie starts leading him away.

(CONTINUED)

GEORGE

Wait a minute! Wait a minute,
Gracie -- you can't leave Reggie
like this.

GRACIE

Don't be silly! We can't take
him with us on our honeymoon!

INT. MUSIC ROOM - NIGHT

164 MED. SHOT - Madrigals on, seated singing. They finish
as Jerry enters door b.g. - Jerry comes forward as
Marshmoreton enters through hall door. Marshmoreton
rushes to him.

MARSHMORETON

(shaking his hand)

My boy, we win!

JERRY

We do?

MARSHMORETON

You're going to marry Alyce!

JERRY

I am?

MARSHMORETON

And tonight!

JERRY

You mean it?

MARSHMORETON

She'll be down in a minute!

Marshmoreton exits through hall door - Jerry turns to
Madrigals.

JERRY

Come on, you Tottleigh Wild
Cats! Give!

They start playing hot number as Jerry moves to drums.

INT. MUSIC ROOM - NIGHT

165 & FULL FIGURE - Jerry does drum routine to "Nice Work If
166 You can get it". At finish, he sees Alyce off-scene
in ballroom. He throws sticks in air and starts forward.

INT. BALLROOM - NIGHT

167 MED. SHOT - Jerry b.g. in music room with Madrigals.
As he comes forward through crowd of people in ballroom
CAMERA MOVES BACK AND PANS with him. He meets Alyce
f.g. near hall door. CAMERA CONTINUES BACK AND PANS
as they move forward to hall door. Discloses Keggs and
Albert standing at doorway watching them. Jerry and
Alyce exit into hall. Albert and Keggs look at each
other - remember torn ticket on "Mr. X". They dash out
into hall.

INT. GREAT HALL - NIGHT

168 MED. FULL SHOT - Alyce and Jerry coming forward from
ballroom b.g. - CAMERA MOVES BACK AND PANS with them
as they move forward toward Entrance Hall. Keggs and
Albert run out of scene toward stairway.

Jerry stops at Entrance Hall steps seeing Keggs and
Albert off-scene picking up torn bits of ticket. He
bows to Alyce - CAMERA PANS AND MOVES IN with him as he
crosses to stairway. Albert and Keggs are stooping
over, gathering bits of torn ticket. Jerry steps
between them - jumps in the air - kicking them both.
Keggs and Albert fall to floor as CAMERA FOLLOWS Jerry
as he returns to Alyce at Entrance Hall.

Jerry takes her arm and they go up the Entrance Hall
steps. Jerry looks back - laughing at Keggs and Albert
- as he and Alyce exit b.g. in Entrance Hall.

FADE OUT

THE END